

TIME SCREEN

The Magazine of British Telefantasy

Number 14
Autumn 1989
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RANDALL & HOPKIRK

Before and After.

ALIENS IN THE FAMILY

Review & Episode Guide.

Writer **MARTIN WORTH**

Interviewed.

OUT OF THE UNKNOWN & CHOCKY

Features & Episode Guides.

ACE OF WANDS



TIME SCREEN READER'S POLL

Okay, as Stan Lee would say, "Here at Marvel we care about what our readers think ...", and indeed we do. So, we'd like to hear from you about what you think about this magazine. If you've anything you'd like to see covered that we haven't done yet, maybe something about the magazine that you dislike and would like changed, or maybe a suggestion for something we could do that we haven't even thought about. Our readers always seem very enthusiastic with responses, ideas and opinions in their letters and at conventions so we'd like to hear from you. Also, the poll of top British Telefantasy shows will make interesting reading as we seem to have the most diverse fashions of the famous and obscure amongst our readership.

Photocopy this form, or write your replies out to us, or even cut out this piece and ruin what we hope will be a jolly good "RANDALL AND HOPKINS (SMACKERS)" colour still on the front cover.

Please reply with this, and any other comments on the magazine to:

"TIME SCREEN"
88 Edlington Lane
Warmsworth
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We look forward to hearing from you, and each entry will go into a prize draw. Replies by 30th November 1989. Thanks very much in anticipation of your help.

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1st.....

2nd.....

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4th.....

5th.....

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1st.....

2nd.....

3rd.....

4th.....

5th.....

WHICH FIVE BRITISH TELEFANTASY SERIES WOULD YOU LIKE TO SEE COVERED IN "TIME SCREEN"?

1st.....

2nd.....

3rd.....

4th.....

5th.....

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WOULD YOU BE INTERESTED IN OTHER EVENTS, SUCH AS THE ANNUAL TREASURE HUNT OF ITS/INTERESTING LOCATIONS?

WHAT OTHER SERVICES OR ARTICLES WOULD YOU LIKE TO SEE OFFERED IN "TIME SCREEN"

ANSWERS TO 'MINDBENDER' ISSUE 13

3) "Hrred of Neroy". 2) "The Tenthredon Shepherd". 3) Diamond. 4) "Venda's Feet". 5) "The Seeker period". 6) Chequerboard. 7) "SHADOW OF THE STONE". 8) London, because you can see the River Thames in the satellite sequences. 9) Beans gutter, because he was played by John Taylor. 10) "Doctor Who - The Edge of Destruction". 11) "The Mind Beyond". 12) "Wilsons is the Family". 13) "The Prisoner Companion". 14) A licensee allowing a woman to have more than one child in "OUT OF THE UNKNOWN". 14+1-1.5. 15) "Doctor Who and the Silurians". 16) Jadea. 17) The Storyteller. 18) "WALKER'S P". 19) Ben Quick and Sam Caspenser. 20) Shane Skinner and Sylvia Anderson - surprise, surprise! 21) "The Escortment". 22) "The Inevitable". 23) "Delta and the Escortment". 24) "The Evil of the Balala". 25) "Revelation of the Balala". 26) The broken horse. 27) Stonehenge. 28) General Smith.

Issue 12's competition was won by Darren Allen who achieved 25 correct answers out of 28 and so wins a £10 video token.

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Contents

2 TIME SCREEN POLL

3 CONTENTS AND EDITORIAL

4 BEFORE AND AFTER

A look at "MARDOLL AND MURKIN (DECEASED)" as Dennis Spooner originally saw it.

9 MYSTIC ORIGINS

Now do writers find names for their characters? Here we publish the original list of names considered for Thames' "AGE OF WANDS".

10 BIRD UNBORN

We review the BBC series "ALIENS IN THE FAMILY".

13 ALIENS IN THE FAMILY - EPISODE GUIDE

14 TIME IN ADVANCE

Step back to 1965 and experience stories of the weird and the wonderful that came "OUT OF THE UNKNOWN".

19 OUT OF THE UNKNOWN SEASONS ONE AND TWO - EPISODE GUIDE

24 A WRITER'S TALK

Martin Worth, one of Britain's most versatile writers for television tells us about his work on such series as "COCKROACH" and "SQUIDPONGS".

30 TIME SCREEN LYRICS

The classic series "THUNDERBIRDS" were had a theme tune with lyrics, which are printed here for the first time.

31 IMAGINARY FRIENDS

We take a look at Thames' children's serial "CROCKET".

35 CROCKET - EPISODE GUIDE

36 TIME SCREEN LETTERS

37 TIME SCREEN ERRATA

38 SUBSCRIPTIONS

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"Time Screen" Episode Guide format devised by Andrew Pixley

Editorial

TIME SCREEN
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Between once more to another action packed issue of "Time Screen" a little later than usual due to the proverbial problems of the printer's. We had hoped to get this issue typeset, unfortunately things fell through, so what you have in front of you is the result of 10 days solid work with paper-knife, spray mount and Letraset.

At least the gap between issues has allowed me to visit more events and spend a little time on holiday. So sooner was the issue 4 Brieflet out than the third annual Time Screen Treasure Hunt was upon us. Yet again the event proved more popular and successful than the last and yet more locations were visited including, after three years of asking, the bridge from the Bare King title sequence. I've been talked into organising another hunt for next year, so watch out for further details in the next issue.

Then it was off to France to sample the various continental television stations, there were quite a few British series being shown whilst I was there including some classic telefantasy and action series. Here are the French titles of some of the series I saw, I will give you the English titles at the bottom of the page: "CIGRUS 1999", "LES TRUQUES", "MAGICALMENT NOIR", "HOMME DE PIERRE SÉDUCTION" and "LA MAISON DE TOUT LES CAUCHEMARS". Even though they have six channels in France (they used to have seven, but channel 4 went bust) the choice is limited by one-day repeats, and even children's shows full of cartoons series and Japanese robot monsters, soap operas and long-running American series as at the same time every day.

Back to England and on to Wales where Six of One were holding their annual pilgrimage to Portmeirion. We stayed in the village the week before the event and were able to watch the place dissolve slowly into the ordered anarchy that is the "THE PRISONER" convention. As usual the event was a tremendous success, with great interest being shown by the French media who were drawn there by the presence of Alain Corré and Hélène Oswald authors of "Le Prisonnier", an art-book which contains over 200 colour and black and white photos together with informed articles about "THE PRISONER". At over £45.00 a copy it's a little expensive, but I'm sure that it will become an all time classic text.

The last event I managed to get to was the exceptionally well organised Eboria 2, the "EIP" convention, where I met lots of our readers. Many thanks, and congratulations to Raine McCarthy and the gang for a fun-packed weekend.

Until next time,

Stay Alert!



Anthony E. McKay

English titles: "SPACE 1999", "THE TRUQUES", "THE PRISONER", "THE PRISONER" and "MAGICAL HOUSE OF HORRORS".

Thanks this issue to Martin Worth, Neil Alop, David Anger, BBC Picture Publicity, Sogor Pulton, ITC Entertainment, Pamela Lonsdale, Steve Hinglelake, Stephen O'Brien, Christopher Perry, Trevor Drexton, Paul Newks, Richard Richardson, Gary Russell, Christine Scowbe, Tachyon '88, Gary Ferraz.

RANDALL AND HOPKIRK DECEASED

by Vanessa M. Bergman

Followers of that wonderfully oddball 1960 series "RANDALL AND HOPKIRK DECEASED" will be all too familiar with the down-at-heel private investigator, Jeff Randall, and his ghastly partner, Marty Hopkirk. However, the late Dennis Spooner, the creator of the series, had some quite different ideas in mind when he first submitted the series to NBC regarding the characters, the background, the situation after Hopkirk's death and the effect of this on his partner. All in all, a complete metamorphosis took place before the series was eventually transmitted in some ITV regions in the autumn of 1969.

In this article we will be comparing the series as we know it with Spooner's original story format.

Let's take the characters first...

JEFF RANDALL is the live half of the duo. He's in his late thirties, and after several years of running a Detective agency with his partner, he is still struggling to pay the rent. This is due, no doubt, to the fact that most of the cases he undertakes tend to have no financial reward at the end of them! He's tough, but he's a sympathetic, easy-going man.

MARTY HOPKIRK, around the same age as his partner, is killed whilst working on a seemingly routine divorce case. When his ghost returns to continue the partnership with Jeff, it soon transpires that the ethereal Marty is just as much a worrier as when he was alive! Marty Hopkirk is perhaps the one with the ideas. It is he who has to help Jeff out of awkward situations, even though it is usually Marty who puts his there in the first place!

JANE HOPKIRK, an attractive blonde, is the widow of Marty Hopkirk, who assigns Jeff to be the office after Marty's death. She is a rather melancholy character who obviously misses her husband a great deal, but at the same time, doesn't hide the fact that she is attracted to Jeff.

But Spooner originally described his characters as being quite different...

STEVE STUDD RANDALL is in his late twenties, early thirties. He's ambitious and he's handsome. Women approve of him - to say the least. A direct, blunt, honest man of tall athletic build. A man of action, preferring to settle an argument with his fists rather than a persuasive logic. He is headstrong, but just and fair. Once he takes a case he sees it through to the end, even if it begins to look as though it may break him or lose him his license. He has respect for the law but he will go his own way if he has to. He never sits on the fence. *Steve Randall always takes sides.*

MARTIN CHARLIE HOPKIRK is around the same age as his partner but physically very different, being rather chubby. He is a kind, likable, friendly man. A humorous character, and accident prone - things never quite work out as planned, but, there's always the next time.

There is no mention of Jane Hopkirk, or indeed any leading female character, therefore we can assume that Spooner's heroes were originally to be both bachelors. ITC, however, were fond of including at least one female role in their Sixties series. Uberron Kennedy in "THE CHAMPIONS" and Annabelle Hare in "DEPARTMENT S" for example). Hence the reason, most likely, why Jane Hopkirk was introduced.

Apart from that, let's see what else has changed...



A portrait photograph of Kenneth Cope as Marty Hopkirk taken during the episode "That's How Murder Snowballs"

- First of all there is the name change from STUDD to JEFF
- Then there is the age difference. Spooner had intended for our two heroes to be few years younger.
- Steve Randall is described as ambitious. Well, Jeff certainly isn't!
- Although it would appear that Jeff gets beaten to a pulp every fifteen minutes, I'm certain that, given the choice, he would prefer to use a persuasive logic rather than his fists, to ward off his adversaries!
- Steve Randall will go against the law if he feels he has to, whereas Jeff tries very hard to keep on the right side of the law, even though the police do not always appreciate this!
- Steve Randall is obviously a ladies' man whilst Jeff, who certainly has an eye for the girls, doesn't have women figuring greatly in his life. (Perhaps this is due to Marty, who does have a habit of appearing at the most inopportune moments!)

There are some similar characteristics, though. For instance, Jeff Randall does tend to be headstrong at times, and he will side with anyone who he feels is blameless for any mischief.

And Marty Hopkirk?

- Well, Spooner's original character is accident prone whereas the final Marty was transformed into a born worrier! You saw it, he worries about it!... the business, Jeanette (his widow), the car, Jeff's driving... everything! And he is also very jealous where Jeanette is concerned...

Again, there are similar characteristics... both Martys are humourous and extremely likable characters.

The background to the story varies a little, too.

The pilot episode, "My Late Lamented Friend and Partner" begins with Jeff, and then Marty, working on a seemingly routine divorce case. Their client is killed, and when Marty becomes suspicious, he too is killed... although it is made to look like an accident. The title sequence at the beginning of each episode recaps the circumstances leading up to Marty's death via a hit and run driver.

Spooner had other plans...

Steve Randall - ambitious, and ever optimistic - is convinced that given the break, the firm of Randall & Hopkirk will definitely be going places.

Marty Hopkirk is not so convinced. He's happy with the way things are - they make a living, work for themselves, and have a good time.

Then... the firm of Randall & Hopkirk are working on one of those big cases, large, and important cases, and the circumstances we find them in prove tragic.

"MARTY HOPKIRK IS KILLED" - and the bronze plaque that tells the world of their existence, and incidentally polished daily without fail, is amended to read:

RANDALL & HOPKIRK (deceased)

There is no dedication of how Marty is killed. Perhaps Spooner hadn't quite decided, at that point, on such minor details! (Incidentally, I don't recall anyone coming out and polishing the bronze plaque either...)

THE PROBLEM

STEVE RANDALL

Ambitious. In his late twenties. A direct, blunt, tall, athletic build. One of action who prefers to argue with his fists as a persuasive logic. Wants him - to say the least - to look and feel. Once he sees it through to the hilt, he goes to the hilt, as less than his life for the law, but he will if he has to. He loves Steve Randall alone.

MARTY HOPKIRK

of around the same age, physically very different. More character. Blunt. Accident prone - Steve never could work out as planned, but, that's always the case then.

THE PROBLEM

Randall & Hopkirk operate a private investigation agency with a head office (their only office) at the end of London. They have not cheap, address.

They have been in business years. The grounds have rather than spectacular business routine of last generation, and the office for examples above, have been obtained by the the Thursday Evening Insurance for example of peak has been very.

Steve Randall however, an optimist, he is of that given the break, then make a go of it the top.

Large detailed. Numerous Comp. Generous are the few spectacular of Randall & Hopkirk going places.

Marty Hopkirk is not so what? As far as things are not too they make a living, and have a good time. People can have as much.

This is the basic about. Series begins. No - the very dramatic about it. comparatively normal, some with the likelihood, through.

BUT...

..... the firm & Hopkirk are working on one of those big cases, large, and important cases, and circumstances we find them in prove tragic.

THE PROBLEM

Now what happens when a client decides to sue a detective? He is still living, but...

CONCLUSION

Very simply this situation is the basis for an entire series, with the emphasis very much focusing on the subject, ethics, and adventure of the sense of Randall and Hopkirk.

However, in addition to all the usual advantages of a fast-moving, crime-breaking, modern, television series, there is the further "bonus" and difference, of having one part of your team a character.

One would list in much greater detail the success, and scope, that this situation allows a crime series - but from the basis contained in this format I am sure the imagination will reveal to the reader its tremendous potential.

And as a last thought "about" features series of the genre of this idea have not found the happy (1) with the public...



Kenneth Cope as Marty Hopkirk in pensive mood during a publicity session for "RANDALL AND HOPKIRK (DECEASED)"

Unfortunately Marty violates an ancient rhyme by not returning to the grave before sunrise, and he is therefore cursed to remain earthbound for the next hundred years!

Of course, dedicated fans of "RANDALL AND HOPKIRK (DECEASED)" everywhere will know all this.

But what they WILL know is that Dennis Spooner didn't intend for it happen that way at all. Here's how Spooner described the situation...

"Steve Randall is shattered. No - Hopkirk was not the greatest thing since Sherlock Holmes. As a matter of fact he was always accident prone anyway, but he was a partner, a friend, loyal, and.... well, you name it! And Steve Randall takes the death very badly. He blames himself personally that it happened at all, and is all for winding up the business.

"Marty Hopkirk, of course, knows the true facts. His death was entirely his own fault. More to the point he refused any compensation the company might have had, and it could take years for the hardware to get over it. In addition, Steve Randall was blameless, and must be convinced... so... all is all...

"Marty Hopkirk's Ghost does not go to wherever it is all respecting, departing spirits go....

"WE WILL STAY ON EARTH... AND MAKE ARMYSD!"

What happened then, to the firm of RANDALL & HOPKIRK, PRIVATE INVESTIGATION, after Marty Hopkirk was killed?

Well, as the opening titles depict, and as Spooner described, the word DECEASED was added to the brass name plate - presumably by Randall - so that observant clients, and even passers-by, would come to the obvious conclusion that a certain Mr Hopkirk had passed away and the business was now run solely by Mr Randall.

But they would be wrong. Jeff Randall is not running the business alone. He does indeed have a partner... the very same partner! Only Marty Hopkirk is now a ghost who has been rejected by the grave and cursed to roam the earth. Jeff soon learns to live with the fact that Marty is still around, come what may, and in time he realises that having a ghost for a partner does have its compensations as well as its disadvantages!

told on, did I say Marty is cursed? Perhaps it is Jeff Randall who has been cursed? You see, being a ghost, Marty can materialise and dematerialise at will, whenever and whenever he pleases. Now this can be - and often is - a serious embarrassment to Jeff, because if Marty appears when others are present (which he often does) he must act as if Marty isn't there. And that's not easy, as Marty is a very persistent ghost!

Even when Jeff is alone, talking to Marty has its drawbacks. For instance, in "A Disturbing Case", when Jean and her sister Jimmy find Jeff talking, apparently, to himself, they decide to send him off to a clinic for treatment. The clinic is not what it seems though, and Jeff and Marty get mixed up in a scheme which induces patients to rob their own selves!

Marty, unfortunately for Jeff, also happens to be a very jealous ghost, especially where his widow is concerned. The slightest suggestion of romantic interest meets with very strong reactions from Marty. Now, with Jeff being a rugged looking, eligible bachelor and Jean being very attractive, perhaps a little vulnerable, and not hiding the fact that she approves of Jeff, things can sometimes be a little... well, uncomfortable!

What happens then, when a ghost detective teams up with a mere mortal detective? Well, just think of it; what better partner could a private eye have than one who is completely invisible and invulnerable to all but himself? Solid walls and doors are no barrier to him - he just passes straight through them! He can never be caught - definitely an advantage when snooping on the villainous Others, that is, one of the villains happens to be a clairvoyant and tries to exorcise Marty to stop his interfering in their robbery plans, as in "Whoever Heard of a Ghost Dying?".

And for Jeff, there is always the problem of how to explain away how he could possibly know that a murder or robbery has taken place when he himself was nowhere near the vicinity. How does he explain that his informant was a ghost? No wonder the police nearly always blame him for any crime he reports! Marty, however, doesn't always get it right and makes a complete fool out of Jeff in "Never Trust a Ghost" and "Fandango for a Dead Man". But he more than compensates for this by saving Jeff's life in "The Bells Behind the Veil", "But What a Sweet Little Room" and "The Trouble With Vases" to name but a few.

Again, there is an extremely different aspect according to Dennis Spooner's original plot.



Jeff (Mike Pratt) and Marty (Kenneth Cope) drive to London in a rehearsal for "My Late Lamented Friend and Partner"

"What happens when a ghost decides to remain is the crime-breaking business as a detective? And with a partner who is still living and unaware of him?"

Okay, so he can walk through walls and listen in to any conversation completely unobserved between even the criminals themselves... Now he has the knowledge of the next stage of their plan... but then what?



As Spenser points out...

"Unfortunately for Hopkirk, ghosts find contact with living persons very difficult. I mean, few people can actually talk to a ghost."

But Kerty Hopkirk is determined to find a way of communicating with his partner and putting the company of Randall & Hopkirk back on a sound footing.

A point is reached in the story where it is essential for Kerty to advise Steve Randall of a place and time he has discovered where some crime will take place.

"If only I could tell you of the place and time," he says to Steve (who can never see, or hear, his ex-partner).

Spenser points out that "Hopkirk finds it a great comfort to speak to his ex-partner, and even to answer him, although in these circumstances Hopkirk himself can only have a one-way conversation."

Thus as idea comes to Kerty and "we feature a gloomy dark house set in the own grounds, a creaking board promenade 'The British Spiritualist Society'. Inside, a seance is in progress. The window bursts open with a great rush of air, and Hopkirk enters. Hopkirk - he can naturally talk to his fellow ghosts - asks the residing spirit to 'lead' him his seance. Problems arise as there appears to be a waiting list for this sort of thing, but eventually Hopkirk gets his way and spells out, with an upturned wine glass on the seance table, his 'message'.

"Does Randall get the message in time - or even believe it? Well, that is part of the story and unnecessary for this sample."

A pity that Spenser didn't give away more of the plot - it would have been interesting to have known the outcome of the message!

Kerty Hopkirk (Kenneth Cope) appears to Jeff on his own grave during "My Late Lamented Friend and Partner"

Spenser describes another occasion where Hopkirk "is walking down Chelsea High Street betting his brains on how he can contact Randall again and give out with a further clue he has acquired.

"Hopkirk is always dressed in ghostly garb. A normal outfit of clothes, but every article a plain shade of pale green.

So deep is Hopkirk in thought that when an elderly, eccentric looking lady - very much of the living - says "Good Morning" as he passes her, he has gone some yards before he realises the significance.

"Hopkirk dashes back "You can see me - and I'm a ghost!"

"The lady nods. It appears that she always has been somewhat psychic. Hopkirk's joy knows no bounds. At last an end to all his problems. He succeeds in persuading the lady to telephone Randall, and to pass on the information.

"Later in the office, Hopkirk is explaining to Randall (and that he can actually hear a word) that everything from now on will be plain sailing. Randall will get the cases, Hopkirk will find the clues, and pass the information on through his new found friend.

"Then - horrors - through the wall comes the lady - totally dressed in a pale green ghostly outfit. It transpires that she has called to say goodbye... she always meant to get those steps in the kitchen fixed, but, alas, too late...

"Yes - Hopkirk will need to find yet another way to contact Randall next time - a materialisation perhaps?"

And so ends Dennis Spenser's original transcription of "RANDALL AND HOPKIRK (RECAPED)". But some of his ideas were incorporated into several scripts.

For instance, does the scene with the 'waiting list' at a seance ring a bell? It should. The scene is identical to that in Tony Williamson's "The Trouble With Women" - around the eighth episode in production - when Marty jumps a queue of waiting spirits to get his message across to the police that Jeff is about to be shot!

And in Williamson's "Who Killed Cock Robin?" - about the ninth episode to be shot - Marty did indeed convey a message via an upturned wine glass. Jeannie was at a party where some of her friends decided to hold a 'seance'. Marty was able to pass a message to Jean that Jeff was in trouble and a 'phone call was necessary to help him.

And if the incident with the psychic lady sounds familiar, you'd be right. Cast your mind back to Donald Jaeger's "For the Girl Who Saw Everything" - the third episode to be filmed. Remember Mrs Pleasance, the old lady who ran a little tea shop? She was psychic and could see Marty seated at a table waiting for Jeff. Quite a firm friendship was struck with the old lady. She even helped to save Jeff's life... and in time too for him to race to a court inquest with fresh evidence, before a callous woman could get away with murder...

Marty was relishing the idea of having another living person to communicate with when suddenly, he looked round to see Mrs Pleasance, totally dressed in ghostly white garb. Marty had strongly advised her to call in an expert to read the faces, but Mrs Pleasance had been a very stubborn character, and now it was too late. She had called to say goodbye.

An interesting story appeared some later in production which was perhaps written with Spooner's original conception in mind - that of the living partner who was unaware of his

ghost partner's presence. This was another of Williamson's stories, "When Did You Start To Stop Seeing Things?", in which it appeared that Jaff Randall could no longer see or hear Marty. And what's more... it didn't appear to bother him, either!

Remember also when Marty is wandering aimlessly around London at the opening of Williamson's "Never Trust a Ghost"? Perhaps it wasn't Chelsea High Street, but it is the only scene in the whole of the series where Marty is shown to be lonely and dejected.

One concept though, which hasn't altered, and which in fact remained consistent throughout the whole of the series, is Dennis Spooner's own memory in which he says:

"Very simply this aesthetic is the basis for an action series, with the emphasis very much featuring the mystery, thrills, and adventure of the cases of Randall and Hopkirk."

"However, in addition to all the normal advantages of a fast-moving, crime-breaking, modern, television series, there is a further 'bonus' and difference, of having one part of your team a..... ghost!"

But I am rather pleased that Marty's ethereal suit was exchanged for white rather than green. I can't see Marty wearing green, somehow...

The author acknowledges the help given to her by IDC in the preparation of this article.

Further information on the show's appreciation society can be obtained from Vanessa Bergman by sending an SAE to:

RANDALL AND HOPKIRK (DECEASED) Appreciation Society
10 Brook Avenue
Edgware
Middlesex
HA8 9EP

Marty Hopkirk (Kenneth Cope) and Jeff Randall (Mike Pratt) on the Glasgow train in the episode "A Sentimental Journey"



ALIENS IN THE FAMILY

by **Annette Buckley**
With thanks to
Christine Secombe

The BBC children's drama department has for many years had a world renowned reputation for creating television series for younger viewers of a consistently high standard of both writing and production. For almost ten years Paul Stone has been the producer of much of the department's output, working his way up to becoming the Head of BBC's Children's Programmes. The list of fantasy series he has produced is that time includes "THE DOG OF DELIGHTS", "MOONDIAL", "THE CHRONICLES OF NARNIA", and the most recent adaptation of "TOM'S MIDNIGHT GARDEN". In a recent interview Stone claimed that during his time in the department the only attempt at science-fiction, apart from being offered "THE TWINKS" which eventually went to the BBC Drama Department, was the 1987 adaptation of Margaret Mahy's book "ALIENS IN THE FAMILY".

Paul Stone read the book whilst looking for material for his department and was keen to produce a television adaptation of the story. Having obtained the rights to the series, he assigned Allan Baker (who had previously written the successful children's series "HEAD BUTT") to turn the book into six half-hour scripts, copies of which were sent to Mahy for her approval. Margaret is said to have been very pleased with the results.

"ALIENS IN THE FAMILY" was originally written as a film screen-play by Mahy, a prize winning New Zealand children's author. The film was to tell the story of an alien New Zealand family, the result of two broken marriages, who are visited by two aliens, the first being Jake, the father's daughter from his first marriage who has come to visit from the country for the first time; the second being David, a creature in human form from another planet and time who has come to study the Earth. Unfortunately, the film project fell through as Mahy adapted the script into a book which was first published in the antipodes in 1988.

For the adaptation, few changes were made to the storyline or characterisation and where a more detailed description of a character emerged this was maintained in the televised version. For example Jake is described in the book as being 'a tall lanky creature wearing old blue jeans, a fringed suede jacket and a cowboy hat'; this was followed to the letter by the BBC costume department. Thirteen year old Sophie Aldred was chosen to play the tom-boyish and rather fierce twelve year-old from the country and it is Sophie's portrayal of Jake that stands out as the only strong performance in the whole series. "ALIENS IN THE FAMILY" director, Christine Secombe, who has also worked on "JACKANUTS", "PLAY SCHOOL", "PLAYHOUSE" and "JOEY HENRIKS" explained that when casting the series they had no particular actors or actresses in mind. For the parts of the three children, character breakdowns were sent to agents and Christine herself also went round various stage schools. Following on from this forty children were chosen for audition and themes were whittled down to the final three picked to play Jake, Dora and Lewis. Even so, one would have thought that Britain's stage schools would be capable of producing juvenile actors of a higher calibre than those eventually chosen for the roles.

Clare Wilkie in her first major television rôle was chosen to play twelve year-old Dora, Jake's step-sister. Constantly concerned about her appearance, Dora's vain femininity contrasts strongly with Jake's more down-to-earth characterisation. Clare's feeling is a tendency to over-act with little conviction, to such an extent that she is somehow divorced from the action that unfolds around her. One can't help thinking that she is as much an observer of the actions of her colleagues as the viewers as home.

BOND UNBOUND



The Gauguin Bond (Grant Thatcher) as he appears in his true form in the first episode of "ALIENS IN THE FAMILY"

Dora's younger brother Lewis is played woodenly by eight year-old Sebastian Knapp. More level-headed than his sister, one of Lewis' favourite pastimes is almost meticulously producing drawings of eagles to a professional standard out of this air then scribbling over them in crayon. The rest of the time he appears to be reading his script out aloud very slowly. In the final analysis Knapp plays Lewis with no conviction at all and with the spontaneity of continental drift.

The remaining members of the Raven family are Philippe and David. Both with failed marriages behind them, they are now happily joined in wedlock: David sharing his life with Philippe's two children from her first marriage, with his former wife Pat having custody of their daughter, Jake. Clare Clifford, best known as Shirley Brent in "MAGNET" was chosen to play the part of Philippe. Rob Edwards played David. It has been said that the first thing to do when writing children's stories is to get rid of the parents as they stop the kids doing anything exciting or dangerous. So the prospective author should send the children in the story away off on holiday far away from parental supervision, or send men and dead off on a short drive over a high cliff in chapter one. Mahy fails to do either of these so Allan Baker and Stone conspire to make Philippe and David slowly disappear during aerial, giving as few lines as possible to the two adults as well as minimal amounts of screen time. No time at all is given to the relationships between these two or how they feel about their previous marriages other than what is needed for scene setting. The only large chunks of dialogue the two get are long petting scenes to the children about relationships and 'beginning places' which one has come to expect from the kind of message-ridden children's literature one finds on the shelves today. Thankfully "ALIENS IN THE FAMILY" never sinks to the depths of social awareness of "THE COCKED SISTER".

In casting the part of Bond, Charlotte Geomoe didn't want to choose anyone too well known. As with the other main characters she sent breakdowns to various agents before auditioning between twenty-five to thirty young men. Eventually twenty-one year-old Grant Thatcher was chosen for the role. One would have expected a competent young actor to walk away with the part, unfortunately Thatcher put so much effort into making Bond a nervous newscaster who would rather not be there in the first place that he underplayed the part and ended up being second fiddle to Sula's joke. Even so Grant has the air of a professional who takes his role seriously, a little too seriously so, with the rest of the cast, he injects not one ounce of humor into the project.

If acting was not of the highest standard for this production, the make-up and design almost made up for what was lacking in other departments. The make-up and costume departments did a superb job on producing the aliens for the series. In descriptions in guides of the Gelnagans in the book on the BBC were at liberty to create their own 'aliens.' Make-up designer, Ann Humphreys had the idea of making them 'antronic' with no eyes or ears. However, the producers thought that children would be too scared by this and would not be able to relate to a featureless face. Therefore, the idea was adapted to incorporate eyes. Moulds were made for each article requiring them and from these masks were made. Once the masks were on they then had to be covered with make-up. The make-up process itself took three and a half hours.

Grant Thatcher explains, "For two weeks I reported to make-up at 4.00am to be turned into the specimen. Most of my face got bleached out, my ears were padded so I could hardly hear and my nose was covered up so I had to breathe all day through my mouth."

The series opened at 5.10pm on the 18th of November 1987. Each episode started with a series of semi-circular pastel drawings of a stone circle, commissioned by Linda Starwood-Page. The credits themselves were produced in the video effects workshop with the "ALIENS IN THE FAMILY" titles being constructed on computer graphics equipment. It is interesting to note that only the word "Aliens" from this logo appeared during the closing credits. Whether this was to suggest that we are all really someone's alien or not I leave to members of Six of One. Both opening and closing sequences are accompanied by a typical Radiophonic Workshop theme. The theme was atmospheric and composed by Roger Limb, with this information you should be able to start humming it without having to hear it.

Episode One sees both Bond and Jake embarking on their visit to a new environment. Jake is going to spend the summer holidays with his father and his new family for the first time; all are rather apprehensive and David and Philippa's concerns are exacerbated as it soon becomes clear that Dore and Jake have taken an instant dislike to each other. Jake is more concerned about her rather than seems unable to cope with the day to day running of the house, let alone tending to Jake's elderly grandmother. Feminine Dore finds Jake's apparel and severe attitude quite bewildering and is embarrassed even to be seen with her. She complains to her mother that Jake "looks like an alien from outer space".

Bond is a Gelnagan, a member of a race whose aim in life is to collect information about the universe they inhabit. After years of study in the school which has been his home since birth, he is now ready for his first external assignment which is to take place on the planet Earth some time in the past. His task is to find his sister Sula, who will be disguised as a piece of machinery 'in portable form', and then record his information about Earth for transmission to the inventory, a collection of data about other planets and races used as a valuable source of reference by Gelnagans. In order to blend in with his new surroundings Bond must of course take on a human form. The production team takes the opportunity here for some cheap humor as Bond looks through some photographs of various Earthlings to find a heroic face. These include Irons Khan, Michael Jackson, Prince Andrew, Simon Le Bon, Daley Thompson, Michael J Fox and Philip Schofield.

It is during Bond's final briefing that he and the viewers at home are warned of the threat of any Virdegans that might be encountered on looking for scenes to the inventory. Bond is apprehensive enough about the test but his fears are increased as Sula tells him, "there's humans and they're unpredictable enough but you also have to keep an eye out for any Virdegans on the prowl. You'll need to keep your wits about you then and no mistakes." Bond recalls that a long

time ago the Virdegans rebelled against the Gelnagans and the Gelnagans had to expel them to another planet. He is reminded by his teacher, "Virdegans are the most dangerous people you can imagine. They do the nastiest Gelnagans and do the most awful things."



David and Philippa Raven (Rob Edwards and Clare Clifford), two concerned parents, pose for a publicity photograph.

This rather exaggerated warning and uneasy addition to the dialogue, which wasn't in the original book, clearly indicates to the young audience that Bond's test is not going to be easy and that the Virdegans are sure to appear in the soon to distant future to try and thwart his plans. No matter how much we were warned to expect of the nasty things that the Virdegans might do, they never really lived up to their reputation.

When Bond has gathered his material for the inventory he must leave the city to where he was originally transported and take Sula to "one of the given places" where his human form will dissolve and both will be transported back to the school on Gelnagan.

A further indication of what could unfold in future episodes emerges when Bond decides to take with him a lucky charm in the form of a green stone, the case of a piece of jewelry worn by Dore earlier in the episode, which originally came from Earth and was given to him by his father. He is warned that being on a different time cycle from Earth there's the risk of the stone meeting itself in an earlier time. Bond, however, is willing to take the risk. Even the most naive viewer can spot this as an obvious plot device, and we all sit back waiting for the stone to meet.

The second episode is rather slow moving and focuses on Bond's reactions to his new surroundings and the worsening relationship between Dore and Jake. It must be noted that although Bond's physical appearance is intended to fit in with his surroundings, his costume consists of a garish

stereotypic jacket which stands out a mile in his dress setting. Surely the Gaijnguans could have run up a parka for the lad. There are endless shots of the shopping precinct in the city (actually Yarril) to which Bond has been transported and ordinary people going about their day to day business. However, Allan Baker does try to bring in some humor as Bond's frantic search for his sister has him staring at bottles, coffee percolators and tape recorders. In one scene Bond spots a ghetto blaster belonging to two teenagers who are dancing to the strange notes emitted by the machine. Bond thinking it the right thing to do joins in and as seeing the flashing lights on the machine he interprets this as a signal from his sister. He calls out 'Solita' to which the teenagers reply, 'no, it's *Kia Wilde!*' Nice try Allan.

Having had this rather slow build up it seems unlikely that Bond is going to find his sister in the course of this episode. However, almost out of the blue his search takes him to a rather dingy second-hand shop run by a couple of aging hippies. He searches the shop examining each object on display in turn until he comes across a radio which appears to be giving him some sort of signal. As he examines the radio, the women behind the counter locks the door and a sinister man with a white streak in his hair, the Wirdegen tradesman, turns to Bond and in an evil voice as possible says that they've been expecting him. The two badies grab the hapless Bond who cries out to the radio, who he recognizes as Solita, for help. The badies tell Bond that he is wasting his time. 'You can't make a companion out of a Sahn fence by shouting to it!', at which point Solita wakes up and blasts the shop with audio waves. Various objects fall from shelves and the sinister man disappears into a shimmering video effect. First round to the Gaijnguans. It must be pointed out that in the book the Wirdegen were portrayed as having goat-like facial characteristics which the makeup department were unable or unwilling to recreate, you can draw your own Freudian conclusions about this.

Meanwhile in the Raven household David and Philippe soon realize their mistake in having Dora and Jake share a bedroom. Jake cannot understand the need for such an array of make-up, shampoo and perfume and rapidly becomes annoyed by Dora's persistent preening and fawning. The personal insults about Dora's brace soon begin to fly and this is followed by tearing up Dora's magazines and smashing her ornaments on the table intensified. Philippe and David, having broken the fight up, seize the situation by deciding that Jake would be better off sleeping downstairs on a camp bed and by promising Dora a visit to the hairdressers.

Amidst these domestic trials and tribulations, which follow very closely the book upon which the television adaptation was based, Allan Baker can't resist adding a couple of references to current children's BBC TV programmes. In one scene Lewis is seen watching 'ELAN PETER' and Dora later suggests half-jokingly that they should write to 'JIMMY VII II' to have Jake taken away.

The end of the episode sees the first meeting between Bond and Dora, who is just leaving the hairdressers when she bumps into Bond who is fleeing from the Wirdegens. Contrary to popular opinion that one shouldn't talk to strangers, Dora is episode three not only decides that she must help Bond escape from his pursuers, but sneaks him in the back of her mother's car and hides him in the garage when they arrive back at the house. Amazingly Dora and Jake are back on speaking terms and Dora happily lets Jake and Lewis in to her secret. Jake, being more level-headed, shows some surprise at Dora's actions but nevertheless is in agreement that Bond should stay in the garage for the time being. Together, Jake and Dora hatch a plot to persuade David and Philippe that it is a lovely evening to go out for a drive. Incredibly, David and Philippe suspect nothing and happily leave the children to their own devices.

The next weakness in the plot occurs when Dora decides that Bond must be disguised so that his pursuers will not recognize him. Most people when embarking upon a disguise would choose a change of clothing or perhaps a pair of dark glasses. Dora, however, takes it into her head to dye Bond's blond hair black. In the end it turns out that this deception doesn't fool the villains for one moment and the whole sequence only acts to pad the third episode out, and slow the action down.

During the course of conversation Bond explains that he is sent go to a stone circle nearby where his friends will find him. Coincidentally this circle is situated in Webster's valley named after Dora's Great-Great-Grandfather, and family

history has it that Sebastian Webster, one of Dora's ancestors saw a strange vision there. This aspect of the plot reveals some key changes between the book and the television adaptation. In the book Sebastian Webster is an Englishman who works on the land with the acairns. He is described as having long, fair hair (bleached up in a moor style knot) and having a long greenstone pendant hung from his ear. There is no mention of a stone circle as the vision takes place in a glade near where he works. The acair references are removed from the television script, Sebastian Webster is a reverend in Victorian dress who happens to be walking in the area when he is dazzled by a bright light and sees tape dancing about.

It is interesting to note that whilst in New Zealand it is a regular occurrence to have geographical features named after recent ancestors, in this country this is a very rare occurrence. Allan Baker takes note! Further changes are made in the television adaptation surrounding the background of Dora's greenstone pendant. Here Dora explains that it was given to her by her mother handed down from generation to generation. In the book she says that it is called Webpe's stone and that it used to be a secret stone and was given to her by her father for her tenth birthday.

Episodes Four, Five and Six are again slow moving and focus on the family horse riding expeditions to Webster's Valley; another instance of the poor transition between New Zealand culture and British culture. Bond appears and is introduced to David and Philippe; their willingness to take a virtual stranger with them and obtain a horse for him would stretch the pocket of most people and the resources of most stables. It also seems strange that the two adults believe Bond to be a friend of Dora's though he is much older than her and they have never met him before. There are a seemingly endless collection of shots of scenery and horses, particularly in Episode Four where there is virtually no plot advancement. One cannot help but speculate that the whole project would have been better suited a four-episode format, and that the series was designed to fit a six week slot rather than finding a slot to fit it.

The climax to the whole series came when the children are confronted in the stone circle by three Wirdegen. The only special power the Wirdegen seem to possess is the ability to appear and disappear at will and menace people. At one point Jake is felled when the ground begins to shake beneath his feet. This is achieved by primitive methods, by pulling a green carpet first one way that another. These sequences are accompanied by cheap visual effects consisting of paintbox and other electronic techniques, these were added internally and a month was spent in the video effects workshop. Intars were created out of a plexiglass ball and the video effects designer adapted it to make it bigger and smaller according to speech.

The series ends with Bond and Solita safely back on Gaijnguans. This leaves Jake and co. free to discuss their adventures whilst things get back to normal. Sadly, used this time to introduce as such home-grown philosophy as possible. With the viewers suitably enlightened the series allowed towards it's inevitable end.

The series was recorded over ten weeks from June to August, 1987. The first eight weeks were spent on location in the West Country, the main town being Yarril. Philippe and David's home in the series was in a village called Nestbridge. The horse riding sequences and the prop stone circle were filmed on the edge of Dartmoor.

As the make-up process for the aliens took so long, the scenes on Gaijnguans were recorded at the end of the location work. This took two weeks altogether and a warehouse in Bristol was transformed into the spaceship interior. Many of the pieces that went to make up one of the cabin sets could be rearranged to form parts of another.

Although not destined to become one of the masterpieces of British Telefantasy, the BBC ends quite a lot of the series and it was included in its short lived session of Sunday repeats. The series, although slow, did manage to hold attention to the end and with on a par with the recent remake of 'TOMMY KIDWORTHY GARDEN', a story with great potential stretched to fit too great a time slot. The acting ability of the cast could be called in to question, but a forgiving nature and a few acting lessons should make up for this. I hope to see the juvenile leads in the future productions exhibit the professionalism they lack in this serial. If asked whether 'ALONE IN THE FAMILY' was a bit or a nice, the answer is it was a definite try.

ALIENS IN THE FAMILY

Compiled
by
Andrew
Pixley

Episode Guide

Written by Margaret Naby
Dramatised by Allan Baker
Video Effects Designer: Robt Lohb
Videotape Editor: Glen Fow
Coversman: Paul Harding
Music by Roger Lish, BBC Radiophonic Workshop
Make-up Designer: Ann Humphreys
Costume Designer: Jan Korfell
Designer: Paul Montague
Executive Producer: Paul Stone
Director: Christine Secombe

16th November 1987

EPISODE ONE

Cast:

The Seven Family: Sophie Bold (Jahn), Clare Wilkie (Dora), Sebastian Knapp (Lewis), Rob Edwards (Gavin), Clare Clifford (Philippa), Peter Kerkham (Pet), The Galgonquans: Grant Thatcher (Bond), Elizabeth Watkins (Solita), Patricia Gallimore (Gatara), Jon Glover (The Teacher), Rupert Bates (Costume Official).

Joannee Kaven - or Jahn on she prefers - is about to see her father for the first time in a year, and meet his new wife Philippa and her children Dora and Lewis. The family have mixed feelings about her arrival. Out in space, Bond, a Galgonquan, assumes human form and is sent on a mission to Earth to locate his hidden sister.

Broadcast: 1710 - 1735

Repeated: 22nd November 1987 1130 - 1200 (BBC2)

7th April 1989 1705 - 1735

20th November 1987

EPISODE TWO

Cast: Sophie Bold, Clare Wilkie, Sebastian Knapp, Grant Thatcher, Rob Edwards, Clare Clifford, Gravilla Saxton, Sue Gasson (Wirdagen), Adrian Fletcher (Gard), Benny Gless (Shop assistant), Andy Dumas, Steve Varren (Teenager). Jahn's relationship with the family is strained and she tells out with Dora badly. Bond searches for Solita in her guise as a piece of equipment in the town, and locates her at a radio in a junk shop. But the shop is run by Wirdagen who try to imprison him.

Broadcast: 1710 - 1735

Repeated: 29th November 1987 1130 - 1200 (BBC2)

14th April 1989 1710 - 1735

2nd December 1987

EPISODE THREE

Cast: Sophie Bold, Grant Thatcher, Clare Wilkie, Sebastian Knapp, Rob Edwards, Clare Clifford, Elizabeth Watkins, Michael Kalligan (Sebastian Webster).

Bond flees with Solita and seeks refuge with Dora in Philippa's car. The children hide him and disguise him at their remote house and learn of the stone circle he went to. A strange light from the night sky takes a control of Lewis.

Broadcast: 1710 - 1735

Repeated: 8th December 1987 1130 - 1200 (BBC2)

21st April 1989 1710 - 1735

9th December 1987

EPISODE FOUR

Cast: Sophie Bold, Grant Thatcher, Clare Wilkie, Sebastian Knapp, Clare Clifford, Rob Edwards.

The family take Bond out riding into the countryside with them for a picnic, but Lewis is watching Bond continually.



Bond (Grant Thatcher), Dora (Clare Wilkie), Jahn (Sophie Bold) and Lewis (Sebastian Knapp) in episode four

and bolts of lightning streak down from the skies. Suddenly, Bond flees after having confessed his true identity to Jahn.

Broadcast: 1710 - 1735

Repeated: 15th December 1987 1130 - 1200 (BBC2)

26th April 1989 1710 - 1735

16th December 1987

EPISODE FIVE

Cast: Sophie Bold, Grant Thatcher, Clare Wilkie, Sebastian Knapp, Rob Edwards, Clare Clifford, Gravilla Saxton (Wirdagen leader), James Woodward, Tony Birch (Wirdagen), Elizabeth Watkins, Jon Gless (Voice from Galgonquas).

Bond desperately tries to reach the stone circle with the protective powers of Solita, and warns the children to leave him. Tina slips out of him when the Wirdagen attack, and the family find themselves back in the distant past.

Broadcast: 1705 - 1735

Repeated: 25th December 1987 1130 - 1200 (BBC2)

5th May 1989 1710 - 1735

22nd December 1987

EPISODE SIX

Cast: Sophie Bold, Clare Wilkie, Sebastian Knapp, Rob Edwards, Clare Clifford, Grant Thatcher, Elizabeth Watkins, Gravilla Saxton, Jon Glover (The Teacher), Michael Kalligan, Tony Birch, James Woodward.

Jahn holds off the Wirdagen until Bond can reach the circle, but the three badgers catch up with him to reveal their true nature. In Earth's past, Jahn and her family consider their feelings towards each other, and back in deep space, Bond awaits his Jahn.

Broadcast: 1705 - 1735

Repeated: 3rd January 1988 1130 - 1200 (BBC2)

12th May 1989 1710 - 1735

BBC2

Six Episodes - Colour

OUT OF THE UNKNOWN

Time In Advance

by Mark Ward

Of all the science fiction series produced for TV during the Sixties, **"OUT OF THE UNKNOWN"** came closest to the spirit and intent of the genre. It was a series that displayed the best and most versatile talents of the BBC in its hey-day to produce a series of varied, intelligently crafted dramatic plays which eschewed the space opera trappings so often associated with visual SF in order to pursue ideas which, whatever their futuristic or alien overtones, reflected a genuine concern for the problems faced by the world of today.

Because it was not a serial and because of its diversity and lack of compromise (the only outward expression of continuity, for the first two seasons at least, being the evocative title sequence and Morosae Key's eerie theme music) it has remained largely forgotten in TV fantasy circles. The wholesale destruction of its second and third seasons at the hands of the BBC and the difficulty in obtaining photographic material ensure that it is a difficult programme to research or evaluate, but suffice remains to act as a testament to its makers' ingenuity and to make a brief introduction to the Irene Shabik produced seasons feasible.

It comes as no surprise that the driving force behind the idea of an anthology SF series of plays on television was none other than Sydney Newman. He was not a new idea; in 1953 scriptwriters Robert Maskhams and Denis Gwynne had expressed the desire to set up such a series, whilst a similar notion was expressed by Warwick Pillea two years later. John Carnall, in his editorial for the *"New Worlds"* Science Fiction Magazine (July 1952) also stated that independent television had mooted the idea twice since its inception in 1955. None of these projects had come to fruition because the problems involved in establishing an anthology SF series are manifold, particularly when the series is primarily designed to be one of adaptations of printed SF stories rather than specially commissioned tales for TV (viz. the American CBS/Guyana series *"THE TWILIGHT ZONE"* and ABC/DePuy-Villa di Stefano's *"THE OUTER LIMITS"*). Firstly, the perennial question of budget rules out some of the more fantastic SF scenarios from the printed page. Secondly, there is the problem of sufficient plot material - short stories rarely have enough plotlines to transfer well to the visual medium, whilst full-scale novels have too much. Thirdly, there are the dangers involved in duplication of ideas - too many storylines involving the same SF themes (and SF is surprisingly limited in the number of feasible ideas to explore) can quickly turn the audience off.

Newman however had the determination to develop such a project, ideally to produce SF in terms of 'real' dramatic situations rather than the admittedly excellent but ultimately less 'serious' attempts of *"THE TWILIGHT ZONE"*. Newman decided to keep the roots firmly implanted in the proven values of ABC's *"ARCHAIC THREATS"*, his greatest success, and to present such drama at fifty to sixty minutes in length to fully realise its potential. *"ARCHAIC THREATS"*, although mainly respected for its social conscience dramas, had never been afraid to tackle fantasy subjects, albeit with a social 'message' undercurrent. With this in mind, Newman set up the *"OUT OF THIS WORLD"* series on ABC television in 1959, bringing *"ARCHAIC THREATS"*'s co-script editor, Irene Shabik, and the producer of *"THE AVENGERS"*, Leonard White, to handle scripts and production respectively. The brief was to nurture a 'SF Theatre' with similar ambitions to its archaic counterpart - plays for tomorrow rather than plays for today. Such was Newman's enthusiasm, there was a direct attempt to link both series in the mind of the public: John Wyndham's *"The Dumb Martian"* starring William Lucas and Ray Barrett, originally the certifié raiser for *"OUT OF THIS WORLD"*, was instead pushed forth in the *"ARCHAIC THREATS"* slot on June 24th 1959 to act as a 'captivating prelude' to

the new SF series commencing the Saturday after. Adopting some of the forest ideas from Rod Serling (whom Shabik had consulted in America beforehand), a special guest host was recruited to introduce each story every week, this was internationally famous 74 year old actor Boris Karloff, and it was he who previewed the forthcoming serial directly after *"The Dumb Martian"* had finished its a hosting manner similar to his rôle in the NBC/Rubell Robinson Productions *"THRILLER"* from 1950 to 1952.



Nicholas Cressall (Edward Judd) returns to Earth to commit the act of murder allowed by serving *"Time in Advance"*

"OUT OF THIS WORLD" was in many ways a blueprint for *"OUT OF THE UNKNOWN"* three years later, deploying the same format of majority of SF adaptations with a handful of original teleplays and concentrations on 'serious', well-known actors. The first production shown on June 30th 1959 was Ray Phillips' *"The Yellow Film"*, dramatised by Leon Griffiths and later reused in the third season of *"OUT OF THE UNKNOWN"* in 1960. Other dramatisations included Isaac Asimov's *"Little Lost Robot"*, Tom Godwin's *"The Cold Equations"* (adapted by *"ARCHAIC THREATS"* stalwart and later Terry Nation co-composer Clive Kessel), Robert Williams' *"Medicine Show"* and Philip K. Dick's *"Imposter"*, the latter adapted by Terry Nation who also submitted the original teleplay *"Refugee Day"*. Stars included Nigel Stock, Patrick Allen, Richard Franco, John Carson, Peter Wyngarde and Pamela Yates. With Karloff as a continuous star attraction, an array of respected actors for each production, Tony Hatch's catchy and intriguing radiophonic title theme and a lot of critical accolade, *"OUT OF THIS WORLD"* should have been a success. But after the final of the thirteen segments was broadcast on September 22nd 1959, the slot was then filled by the second season of Leonard White's other charge, *"THE AVENGERS"* and the anthology failed to resurface again on ABC. Perhaps in these still austere years before the launch of the 'Believing Sixties', SF did not hold the public imagination away as it was to do so later, spurred on by the antics of James Bond and the subsequent craze for fantasy, surrealism and the bizarre that characterised the mid-1960's.

Daunted by this setback, Newman revived the idea when he moved to the BBC, this time on the new arts orientated channel BBC2 in 1965, and thus dispensing with the necessity of using a 'host' to link the series in order to give it a more commercial grounding. Otherwise the motive remained the same - to present serious SF ideas (but not necessarily in a serious way) which had a relevance to modern society. Shabik was this time given both the production and the script editing helm, whilst to help out, especially on the technical side of things, George Spence Foster, a great SF fan, was brought in an associate producer in much the same way that Murray Pinfield worked with Verity Lambert at the inception of *"DOCTOR WHO"*.

The first season of "OUT OF THE UNKNOWN" comprised twelve stories, ten of these adaptations and two original screenplays. Of the authors used, Wyndham, Asimov, Bradbury and Pohl were 'names' outside the SF world, whilst Moore, Tenn, Wilhelms, Brunner and Ballard were all well respected authors in the field. Many of the short stories had been written in the fifties, whilst the John Brunner piece had been published only two years previously. William Tenn and Frederick Pohl were notable celebrities, whilst the work of the other authors covered a number of fields. The fact that two Asimov stories were used - an indeed was the case in the first three seasons of the show - reflects not only his popularity as a writer's most famous SF author (until perhaps the advent of "DROID" and the consequent elevation of Arthur C. Clarke) but also his admirable ability to construct crisp, clear narrative neatly establishing a tangible atmosphere, a certain amount of pathos or humour and a moral as well.

Work was assigned to a small pool of reliable writing talent. Lew Griffiths and Terry Nation had both worked on "OUT OF THIS WORLD" and were now brought in to dramatise Brunner's "Dome Lapses of Time" and Bradbury's "The Fox and the Forest" respectively. Jeremy Paul dramatised Asimov's "The Dead Past", whilst another noted screenwriter, Stanley Miller, developed two stories, one by Wyndham and one by Ballard, into scripts for director Peter Potter. Neale Roberts adapted Asimov's "Buckler Belt" and also contributed to Nation's screenplay, whilst Troy Kennedy Martin dramatised "The Hidden Plague". All of these writers were respected talents in all fields of drama. Martin, Paul and Griffiths for example went on to work on such series as "THE SHERIFF", "THE HUNTERS OF HEDDERLEY HOLLOW" and "HEDDERLEY", but apart from Nation, two more names dropped up which were later to be associated with the SF field on TV. Bruce Stewart, who later wrote much of "THUNDERBOLT" and contributed to Shukh's "PLAYHOUSE: THE MIND RETURNED", developed the comedy "Andrew and the Astroloid". Paul Brickman wrote the episode "The Steel Sky" to "The Bomb" for "DOCTOR WHO" shortly after he had created a very gloomy drama script from William Tenn's near-whimsical "Time is Advancing".

Directors too came from all fields, though some carried on their SF connections. Peter Gaddy directed two first season stories and after more work on the show moved onto feature films, including the 1972 "DOOMWATCH" cinema feature, as well as the wonderful "THE STONE TAPPS". Paddy Russell directed one play before moving on to four episodes of "DOCTOR WHO", whilst John Gorrie had already proved his worth on the 1964 serial that spawned the episodes "The Sea of Death" to "The Keys of Marinus". George Spenton Foster, himself later associated with "DOCTOR WHO" and other SF shows, directed "The Counterfeit Man". The late Peter Potter however was a very pleasant but conventional and elderly opera director whose work did not happily fit in with the show.

Irene Shukh once stated that the choice of curtain raiser for the new series was restricted to two, "No Place Like Earth" written by 'name' author John Wyndham and "The Counterfeit Man" written by comparatively unknown Alan Moore. Shukh had severe misgivings about the former and every confidence in the latter, but to her eternal embarrassment Newman opted for a Wyndham story - presumably recalling "The Dead Past" - to open the series. Hence "OUT OF THE UNKNOWN" got off to a bad start when its spearhead play was torn apart by the TV critics on the sainted BBC arts show "LATE NIGHT LINE UP" the same evening. The merits of that particular story will be discussed later, but Shukh's choice was apparently more extensive than she remembers. David Campbell's teleplay "Stranger in the Family", with its extensive location footage had been completed first in advance of the others in the Summer of 1965. Its contemporary setting and original screenplay may have meant that it had been developed either as a 'pilot' for a new series or perhaps it had been intended for a normal drama slot on the BBC; whatever the case it would have made an ideal opener for an SF series. Alternatively, "Time is Advancing", a more futuristic thriller, had been made second in the recording block. It had a well known actor, Edward Judd, in the lead role and was equally viable as an introduction to "OUT OF THE UNKNOWN".

In any case, "No Place Like Earth" spearheaded the first season on Monday October 4th 1965 - at a time when not all the country could yet receive the new channel. Shukh recalls it as being 'terrible' primarily because of production costs which were unacceptably over budget. Expensive locations filming in Scotland had been wanted when it was discovered that a matt shot in the studio gave an equally viable depiction of a Martian landscape whilst the only reason the location had been chosen was to give the effects man a

holiday with his family! Also, because science had overtaken fiction by disproving the existence of canals on Mars, the hard science basis of the story was rendered laughably out of date. Whatever the truth of the former, the latter contention surely shows that those critics without an affinity for SF consistently miss the point, i.e. that Wyndham's tale as depicted on TV was *meant* to be a fable. Having noted this, Shukh's central point - that the story was a poor choice to open the series - is hard to refute. There is nothing incriminating wrong with the storyline, it is simply rather too uninspiring to hook the casual viewer onto a new series.



Sarah and David Kirton (Gaius Askin, Frederick Martin): kids in Mexico, 1936 in "The Fox and the Forest"

Bart Foster is one of the lucky few Earthmen living on Mars when his home planet explodes; now he spends his time happily plying his wares across the Martian canals. He finds a nice Martian girl, Seyla (Sannah Gordon), who asks him to settle down in her primitive but rustic Neo-Nazian cottage and periodically wash the water sill. Foster wants more from life, however, so he longs for what he imagines were the glories of old Earth. Taken in by jingoistic propaganda he jets off to help terraform Venus into a planet fit for human habitation. There, in his dream, he finds only grayness, cynicism and exploitation, with Serthamen using the native Venusian griffin as slave labour.

Having accidentally killed the brutal overlord Major Khan, Foster stows on board the next recruiting ship bound for Mars and when he disembarks he promptly blows the ship up, leaving his free to pursue his happy hippie existence with happy hippie Sannah. The promo found its very slow, long dialogue spelling out what was already perfectly clear and declared that the lighting and costume limited the production's scope as a fable it just about works - there is no place like Earth, thank heavens - but its pace is far too languid and lyrical to attract the casual viewer's attention. The costumes and sets are either uninteresting or resemble Fifties SF offices, whilst Terence Morgan doesn't convey the necessary depth of conviction to sustain our interest in him. There's some nice dialogue and some good acting from Joseph O'Connor as a world weary colonist, but that's not enough buried away in a season it would have been harmless but as a harbinger of the shape of things to come it is dangerously anodyne.

The title sequence devised for the show's first two seasons was a striking example of how effective good black and white graphics could be. The patterns of water freezing to ice crystals out their way across the screen, distorted red-tinted ripple uncontrollably, graphic patterns whirl and rotate, forcing the face of a shouting man - the stark white lungs held acrobatically before strange patterns emerge from it. A figure falls again and again, featureless and picked out only by beads of light. Densely packed molecules slip by - seen through the pupil of a human eye. And from blackness

soon up the words "OUT OF THE UNKNOWN", forming from white and black slits before folding away again like venetian blinds for the fade to the story. The closing credits were shown over harsh lit close-ups of a representative figure or figures from that story, e.g. Crandall ("Time Is Advance"), a skull merging with Harrow's face ("Some Lapses Of Time"), the android snake-like duplication of Dr Crawford ("The Counterfeit Man"), or the girl, Kuno and a screaming Veshti ("The Machine Shop").



Dr Francis (Donald Houston) discusses matters with Colonel Chalmers (Colin Chalmers) in "Thirteen to Centaurus"

Things change rapidly for the better in the next production, "The Counterfeit Man" starring the wonderful Charles Tingwell in his first BBC rôle and the young David Hemmings, pre-"MIDWINTER" and international fame. On board a spaceship bound for Earth after a fruitless expedition to Ganymede, a routine medical analysis of Navigator Vescoff reveals a total absence of blood sugar. To Doctor Crawford this can only mean that Vescoff isn't human. His suspicions are enhanced when, shortly afterward, Vescoff's colleague Donnie Skewer dies in spectacularly awful performance from Peter Fraser - remembered as David Campbell in the second Dalek serial for "DOCTOR WHO" - and simultaneously Vescoff's blood sugar count registers normal. The doctor is thus convinced that this is an alien counterpart of Vescoff - but how can he prove it once and for all? Crawford appreciates however that the one thing all humans do regularly is to dream, and this could be the key to exposing the fake. The doctor decides to give the counterfeit man nightmare and measure the results - but even he is unprepared for what follows. With its superb special effects (the spaceship is a joy to behold), impressive clerical sets, excellent acting and taut direction by Gordon-Foster, "The Counterfeit Man" is an excellent space thriller with a brilliantly staged climax. It was surely this story which assured the series' longevity after its damp nighty opening.

"Stranger in the Family", third in the series, is, if anything, even better. It revolves around the attempts of a telepathic mutant attempting to integrate into the normal world in the face of constant worry by his parents and constant scrutiny from a group of geneticists terrified by his powers. Richard O'Callaghan perfectly captures the alienation and frustration of the mutant, moods which, untempered by lack of discipline, lead to horrific results when he becomes manipulated into the world of advertising by his girlfriend's glibness alone. "Boy's" mental powers are such that he can force a man to drown himself in a bath simply by suggesting it, or he can render a woman's screams inaudible. This prototype "Charlie X" is more overwhelmingly dangerous because he delivers his orders so matter-of-factly, but the narrative is so well sustained that we can only feel sympathy for "Boy", despite his murderous actions. The cast is superb with a very sympathetic performance by Justice Lord and a beautifully dispositioned one from Jack Kay as the chief scientist. Two members of "DOOMWATCH" - Joby Blomfield and Julie Paul - are killed off, the first in a very graphic road accident, the second by being forced to administer a lethal injection into himself. The entire production is unimpeachable as an emphasis on reality that is quite unswerving when "Boy" wields his powers. So successful was this original teleplay, it was adopted by the later "JOURNEY TO THE UNKNOWN" series with Anthony Corbin,

Janice Rule and Martin Kaufman; unfortunately it was considerably less impressive than its BBC original.

"Time Is Advance" shows at the BFI back in 1987, is another good episode, unfortunately suffering from a rather wondrous introduction and some ropey special effects. Its central premise is that in the future a potential criminal can seduce his intent to the authorities and obtain a licence to commit a crime after he has served mandatory "Time Is Advance". Crandall and Beck have confessed premeditated intent to murder and thus had been sentenced to seven years of terraforming new planets in the outer galaxies. Miraculously they have both survived and now they return to Earth with licences to kill. On arrival, they are met with constant speculation on the identity of their victims by the media, and constant dread on the part of their old acquaintances who aren't sure if they are one of the intended victims. Taken out of its futuristic trappings, Paul Brickson has transformed William Tenn's black comedy into the equivalent of the archetypal western scenario - the wronged man returning to his home town to wreak vengeance on the man who framed him, only to find that things have changed during his absence. Design-wise the production seems to envisage this time period as similar to that depicted in "The Counterfeit Man", a world of humans with Aryan-like blonde wigs and feathery costumes. The sets are as ambitious as ever - a light display in the bar set flickers out continually relating messages of the awning power sources - whilst specially written radio-phonetic "music" permeates the ether and this contributes to the aura of impending doom that characterises this memorable tale.

Alan's "Rucker Ball" is less interesting, mainly because of the choice of the tale rather than the series' production of it, which is as excellent as ever. Its ingenious scientific ideas dominate the storyline - once again about a teenage mutant, a megalomaniac whose inability to be assimilated into normal human behaviour leads to trouble amongst a group of scientists investigating the inexplicable deaths of colonists on a distant planet - and ultimately let the story down by being far too intense for the viewer to digest. The direction too lacks pace or dynamism.



Francis Mark Aspinall (Clive Sadlerby) and his psychologist Dr Shadfield (John Shadfield) in "Rucker Ball"

Leon Griffith's adaption of John Brunner's "Some Lapses Of Time" is however a total triumph. Max Harrow is a doctor haunted by the death of his infant son from a rare, incurable genetic disease. To add to his neuroses, he also suffers a recurring sequence of vivid nightmares in which an elderly obese figure stalks and attacks him. One night the dream turns to reality as this figure turns up on Harrow's doorstep, exhausted, anemic and suffering from the same genetic disease that had killed Harrow's son. The only clue to this man's identity is his name, Sniffersbach, otherwise his origins are a complete mystery - he speaks a completely unidentifiable language and seems so primitive he cannot conceive of things so basic - steam like cups or chairs - that they are taken for granted by almost everybody on the planet. Most disquieting for Harrow however is the possible link between his destiny and that of Sniffersbach's, an realisation dawn, Harrow slowly begins to go insane.

Donald Lewis is brilliant as the doctor, who discerns the reality of this 'haunting' from the future whilst John Gehring gives a chillingly sinister performance as the

whence Raiffersham. A complex idea is superlatively conveyed by Griffith's script, whilst Roger Jenkins' extraordinary direction, together with an ominous, spiralling electronic soundtrack, combine to make this story the most successfully realised play in the first season, at once contemporary but with some dangerous views of the future and replete with a very potent message.

"OUT OF THE UNKNOWN" productions weren't all gloomy. Mike White's original teleplay **"Come Buttercup, Come Delay, Come ..."** was a black comedy which gained its impact by inserting extraordinary ideas into a very ordinary contemporary landscape. Nilo O'Brien exhaled as the fishmonger whose gambling habits and collection of mysterious flora excite the curiosity of his neighbours with darkly comic results. Frederick Pohl's **"The Hidden Plague"** was a farcical satire on consumer society so obsessed with materialities it simply does not know what to do with its acquisitions. Comic actors Graham Stark and Sam Kydd starred in this play about a society where the 'rich' have ample, and it is the plight of the 'poor' to use up the excess - even to the extent of having the robots wear their clothes for them. **"Andover and the Androïd"** was billed as an 'unrepentant comedy', and was highly popular (apparently even awaking the usually hard bitten production crew during its making). Roger Andover, who likes his tidy technological life, doesn't want to be entangled with marriages as people are too muddled to fit in, but finds it necessary to be thus tied if he is to inherit his family firm; hence he thinks he has come up with the perfect solution in having a female super-androïd from a Ministry of Science secret unit to act as the perfect wife, beautiful and clever argumentative. Unfortunately he gets more than he bargained for when 'Lydia' acquires a mind of her own and as she approaches humanity and her circuits become confused, the more he despairs. The freeds story had pleasant moments of social force, and sent up some cherished SF clichés en route. Such was the appeal of this story, it was chosen to be repeated on BBC1 as a one-off play only a week after the first series had ended.

The first series of **"OUT OF THE UNKNOWN"** had, after a shaky start, proved to be a success amongst the public and the critics alike, so work on a second series began almost immediately. The format was similar - a majority of adaptations with some original material to fulfill thirteen episodes. Andover's work was again featured twice, this time both stories being comic tales featuring robots. **"The Machine Stage"** written by 'A Passage to India'/'Snow with a View' author E.M. Forster almost sixty years before, was the oldest story ever adapted for the series, whilst more recent material was provided by Colin Kopp's **"Lambda P"**, published in December 1962. Two stories were provided by Larry Rosenburg, a virtual unknown who had submitted material in response to a request for new SF works when she visited the USA in 1966. These, together with three original teleplays, make one wonder whether Shubik was already finding the choice of more viable adaptations of established works restrictive.



Anna Preston (Rachel Roberts) searches for her missing husband, George Freston, in **"Frankenstein's Mark II"**

Steve Campbell, who had submitted an original story for the 1965 season, was chosen to adapt Pohl's **"Tunnel Under the World"**, whilst Hugh Whissaw and Hugh Leonard each wrote an original teleplay (**"Frankenstein's Mark II"** and **"Second Childhood"**) as well as dramatising established stories (**"Tom Kony Cooke"** and **"Satisfaction Guaranteed"**). Both Bruce Stewart and Stanley Miller returned to dramatise **"Lambda P"** and **"The Eye"** respectively, but the most spectacular coup was the recruitment of J.B. Priestley to dramatised Ronald Knox's **"Level Seven"**, the first full novel to be adapted for the series.

Shubik reaped other personnel for this second season - her best at the helm, Directors Sady, Gorrie, Cooke, Capon and Foster returned, as did actors such as Ronald Lewis, Charles Tingwell, David Langton, Keith Buckley, James Maxwell and others. The success of the programme enabled Shubik to attract other big names: Rachel Roberts, Ed Begley, Brenda de Buzio, Felix Aylmer, Marina Coring and so on.



Controller Foster (Sebastian Brooke) and Benedict Arnold Lewis make a desperate rescue mission in **"Lambda P"**

The season was, if anything, more varied than its predecessor, with stories featuring robots, cybernetics, advances in crime detection, the future of education, regeneration, new modes of travel, the Bush and cloning. The entire genre of SF was utilised with more confidence and breadth of vision and the primary message of the medium - the technology changes mankind but not always for the better - was displayed throughout. This was SF in its purest form - no fantasy tales here.

The series got off to a spectacular start with what is generally regarded as its crowning glory, a striking adaptation of E.M. Forster's **"The Machine Stage"**. The short story was written in 1906 as a direct alternative to the then current Waltian views being propagated which suggested that advances in technology meant the corresponding creation of the ultimate Utopian society. In other words, scientific progress was equated with social wealth and happiness. Forster's tale is the antithesis of this; his society is a dystopia because humanity has allowed itself to be exploited by technology which, because it ultimately reflects the shortcomings of its creature, is supremely fallible and subject to corruption. The machine is tyrannical not because it is a computer, but because it restricts mankind into subterranean, segregated, hive-like structures feeding, entertaining, nurturing him and 'protecting' him from the so-called horrors of 'direct experience' with the natural environment above. Ideas are stifled, altruistic knowledge submerged and subjugated to the fallible criteria of the Machine. Hence the central figure in the story, Wehli, does not know what 'good' is and does not want to know. Human relationships are curtailed and contact made undesirable. Life is controlled by the machine and so is death - the availability of euthanasia is directly proportional to the

Machine's determination of the equivalent birth rate. The story, such as it is, concerns the abortive attempts of Kono, Yashti's wayward son, to escape from the clutches of the technology and seek out mass old identity via direct experience of the outside environment. Eventually, the Machine begins to falter and the end result is apocalyptic for its dependants.

Shubin's old colleague from "ARMCHAIR THEATRE", Phillip Saville (now surely the most respected director on TV with "BOYS FROM THE BLACKTOP" and "THE LIFE AND LOVES OF A SHIP-DEVIL" under his belt) was brought in to direct, and he made a characteristically magnificent job of it. Kenneth Cavanagh and film director Clive Donnar gave the story a very stylised dramatic treatment and the budget was increased to pay for Norman James' breathtakingly claustrophobic sets - notably Yashti's many-faceted cell, from behind the walls of which emerged a multitude of devices for her 'comfort' - and also the external corridor complete with working monorail for the later scenes. The result, with Yvonne Mitchell's stunning central performance as the bold-headed Yashti, was an audacious classic of British television. It was entered for a European fantasy festival at Trieste in 1967, which it unfortunately won, whilst the blight of the first season being criticised on "LATE NIGHT LINE UP" was finally lifted when eminent SF author Brian Aldiss raved about it on the same programme the night of the episode's broadcast - October 6th 1966. To this day, many images remain sharply in the mind. The sets of the young girl on the surface at the basis of the Machine's cabins, the spinning hatch cover floating in mid-air, the probes which emerge from Yashti's room walls to check her bodily functions by inserting a camera down her throat - the prelude to real medical stock footage.

The episode thankfully survives in the BBC and BFI archives on a beautiful 16mm tele-recording. The only other officially surviving second season story is "Lambda P", the first episode to be recorded for the new hatch and the third transmitted, in the far future, a new mode of travel is operational - TAU, equated with inter-atomic space. A vessel dematerialises at one point, disintegrates between the atoms of the North and reintegrates at another point. The atomic strata through which the ship travels are classified as 'modes', each mode being more unstable and thus more dangerous than the last. Passengers have to be shielded from direct exposure to TAU because it has incalculable hallucinatory effects on the human mind as apparently normal transfer via TAU between New York and London in the Elektron is threatened when the panic of one passenger at the sight of TAU plunges the ship into the twilight world of the legendary Gaea mode - a world in which the human psyche is paralysed and deformed by its inability to comprehend its surroundings in a rational light. Can psychologist Eric Benedict and Chief Controller Paul Porter attempt a rescue using the highly unstable TAU prototype vessel Lambda One before the crew of the Elektron go insane?

The story is bewildering in its complexity and ambition and Bruce Stewart's plotline completely dwarfs the human element involved, but the entire production is so devastating as to overcome these limitations. Once again, sets and visual presentation are stunning; the terrors of the various modes are conveyed up with alarming vividness; alien, terrifying images of decay and destruction abound to provide a veritable Dante's Inferno which the human mind itself has envisaged as a reaction to TAU. All in all, "Lambda P" is a fitting tribute to director Spanton-Forbes, designer Peter Seddon's and visual effects man Michael John Harris' skill and imagination.

Israeli philosopher Mordecai Roshwald's 1968 classic, "Level Seven", the fourth in the season, is much easier to understand. The level so numbered is the lowest and theoretically safest is a massive underground nuclear shelter, it is also where the launch controls for the atomic missiles are situated. It is safe from attack, self-powered, radiation proof and self-supporting - the bridgehead for future human recolonisation of the world when fallout is a potential atomic war has dissipated. K127 is the new recruit, one of two operatives always present at the launch controls, always ready to respond to the opposition's first strike. It is his painful duty to press the button when war breaks out and it is from his point of view that we witness subsequent events on Level 7. The story is a character study on K127 and the people who inhabit this claustrophobic, mechanised environment, who have to adjust not only to the fact that they are trapped there indefinitely but also to the fact that they were responsible for the holocaust in the first place.



TV (Keith Buckley) discovers the dreadful secret of his people when he becomes trained to work on "Level Seven"

The tale is at once down-laden and poignant; the final scenes - in which humanity falls victim to a very unexpected agent of death - are desperately moving and as in "The Machine Stops", the sets are littered with corpses. Designer Norman James excels himself again, with the control room and hydroponic plant being particularly impressive, but the whole story reflected the inevitable class inequity by such realism as screenwriter J.S. Priestley and director Rudolph Cartier strongly, in a 1983 interview, Irene Shubin felt that Priestley's adaptation of the episode was poor and failed to do the original work justice.

Whilst "The Machine Stops" and "Level Seven" were the most spectacular successes of season two, the high levels of interpretation and production were maintained throughout. Hugh Whitmore's own "Frankenstein Mark II" involved one woman's obsessive search and constant fight against a government cover-up in an attempt to reveal the horrific secret behind her ex-husband's disappearance - and some excellent costume design presented the viewer finally with a cybernaut. "Second Childhood" was another original drama, parodying the entertainment world and combining it with the old SF concept of rejuvenation. "The Nye" portrayed the dangers implicit in technology as an instrument of the law, as "The World Is Silent" did in a similar vein for the state of education. "Tunnel Under the World" utilised the series' strengths in the design department to depict a world in which humanity is a microcosm for galactic business affairs. Larry Rosenberg's first story, "The Fastest Draw", seemed a little too whimsical for "OUT OF THE UNKNOWN" and would have fitted better to an anthology series which specialised in 'twist in the tail' endings. Illuminated by over-watchable US character actor Ed Begley and the enjoyable naturalism James Maxwell, it related how an electronic typewrite with a love of the wild west hired an English engineer to construct a machine which will give him the thrill of a quick draw. The engineer has machine which monitor the rich man's speed and reactions on his touch at a shooting range, and programme this into his automated opponent so that it will always be a fraction slower and allow the man to invariably win. However, confronted for the first time with a real moving opponent, the millionaire falters and the dream he had realised shoots him down. Rosenberg's second tale was another very black comedy, "Too Many Cooks" which juxtaposed the real SF idea of cloning with the archetypal SF cliché of galactic imperialism.

"The World Is Silent" was an effective entry, ingeniously directed to give a sense of tension by Nanni Caporin. In a collage of the future, Garsfield College, teaching machines handle the tutoring of some courses. Intelligent second year student Sarah Richards had dreaded their arrival, but through them she found she could establish a mental link or thought pattern with her fellow pupils and take control of them, causing them all to fall into silent trances before their termination. Sarah claims that this is a trace, stating that

silence is necessary because speech implies distinction of thought. Cutting power to the computers would kill the pupils, and even the masters' plans to the authority proved insufficient. Sarah envisaged a day where, by securing the minds of others, when the computer became obsolete they would be able to secure domination of others without electronic aides. Stephen Farshaw, the supervisor who reprogrammed the computers to comply with fire regulations, realises the machines may have control of the thought patterns and attempts to put one of these out of action. To avoid Sarah's powers he posed, under hypnosis, as one of the thought patterns and, in an act of auto-suggestion, brought the roof down to dispell the situation. Sarah was played by Deborah Watling, a young actress who the following year would lead the rôle of Victoria in "DOCTOR WHO".

After the quieter interlude of William Trevor's "Walks Red", the season ended with two comedies concerning robots, both by Anisav Gt. It is interesting to note that one of BP's most enduring popular creations, the robot, was only interpreted in a comic way in the Shubik series: "Satisfaction Guaranteed" complements season one's "Android and the Android" by again featuring a domestic robot with sexual complications, this time in the shape of a man, 'Tony', who quite innocently threatens the stability of the Belmont household with hilarious results. "The Prophet", Shubik's final story about on New Year's Day 1967, featured one of Anisav's favourite characters, the battle-worn robot psychologist Dr Susan Calvin, who had appeared in the "OUT OF THIS WORLD" episode "Little Lost Robot" played by Neelke Audley, but was here presented as a retired lady telling a TV reporter of her strangest cases in the guise of Beatrice Lussman who was perfect in the part. A further Calvin story, "Star" was produced in the show's first colour season, this time with Wendy Gifford in the rôle. Out on a distant space station, two technicians, Powell and Donovan, and their wives find that QT-1, a new robot, does not believe that humans created it and a fraught game of logic and bluff ensues. The casting and performances were excellent, and the incident saw the first use of the robot costumes which would reappear in "DOCTOR WHO's" "The Mind Robber" (minus their embers and with gun and a new coat of paint) amongst the supervisory design work. The story neatly framed the series' interests in technology and mankind's overall reliance on it - central themes, necessarily conveyed.



Claire Belmont (Wendy Craig) finds herself enduring a robot servant which has the claim "Satisfaction Guaranteed"

Shubik's association with "OUT OF THE UNKNOWN" - but not telefantasy - came to an end and one wonders whether the series itself, despite its success, would have been allowed to drop in the absence of its mentor and her close-knit team, because there was a two year gap before the series returned, this time in colour and with BBC2 far more available to the masses - although BBC1 had screened a batch of reruns. The new third season in 1969 was now under the auspices of Alan Brown and the recurring names that crop up in it - Cartier, Cooke, Jenkins et al - hints that the Beeb didn't quite know what to do with it after Shubik's departure and so seemed to rely on old hands to carry it through.

Some of the original team - Needy, Stewart, Seville, who - continued to work sporadically in the telefantasy field. Spenton-Foster himself was to direct a science-fiction episode of "Thirty Minute Theatre" - Robert Moore Williams' "The Metal Martyr" - over Christmas 1967. Stanley Miller and Julian Rodd later adapted stories for Keesee's "JOURNEY TO THE UNKNOWN" series. Jeremy Peel also worked on the show, as well as crafting the brilliant plays about Dominick Eide for "PLAY FOR TODAY". Other aspects influenced various SF series. Various sound effects and music from the radiophonic workshop turned up in "DOCTOR WHO", notably the music from "Time in Advance" in segments such as "The Racra Terror" and "The Leviathan". Michael Ineson, the accredited script editor on the second season who also compiled the "Radio Times" preview, was a director too, working on the episodes "The Steel Day" to "The Road" of "DOCTOR WHO" in early 1968.

Whatever its influence however, "OUT OF THE UNKNOWN's" first two seasons, despite the usual restrictions in time and budget, always deployed the greatest talents available in the British TV world to provide a consistently challenging, continually thought provoking series of high class drama.

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With many thanks to David Lager, and to Paul Beake and Gery Vernon plus additional material from Neil Almy.

OUT OF THE UNKNOWN

Compiled by
 Andrew Pixley

Episode Guide

Season One

Title music composed and conducted by Norman Kay
 Incidental music and Special Sound by BBC Radiophonic Workshop (unless specified)
 Visual Effects: Bernard Wilkie, Michael John Harris
 Associate Producer: George Spenton-Foster
 Producer and Story Editor: Irene Shubik

4th October 1965

"NO PLACE LIKE MARTIN" by John Wyndham (pen-name for John Benyon Harris)

Screenwritten by Stanley Miller

Directed by Peter Potter

Designer: Peter Rodden

Cost: Terence Morgan (Mart) and Jeannie Dunning (Annette), Joseph O'Connor (Freeman), Alan Tilvern (Blair), George Parrell (Major Khan), Jerry Starvo (Captain on Spaceship) with Hannah Gordon (Gyle), Bill Treacher (Harris), Vernon Joyce (Harris), Geoffrey Palmer (Chief Officer), Roy Stewart (Security Guard).

Vandalism on the peaceful world of Mars to a lone and homeick Earthman, Bert Foster, stranded when Earth exploded. One day he learns of a reborn Earth in the form of the inhospitable world of Venus and for him, hope returns as he departs for the planet where terraforming is taking place by means of slave labour.

Broadcasts: 2000 - 2100

Repeated: 22nd July 1966 1900 - 2025



11th October 1965

"THE COUNTERFEIT MAN" by Alan E. Sturus.

Dramatised by Philip Broadley

Directed by George Spectre-Postor

Designer: Trevor Williams

Cost: Alan Bates (Dr. Crawford), David Hemmings (Wescott), Charles Tingwell (Captain Jaffe) with Peter Fraser (Douglas), Anthony Veevor (Gowan), Keith Buckley (Scotty), David Seville (Gerry), Geoffrey Keaton (Gern), Barry Ashton (Frank), David Minto (Glen), Roger Willems (Commander), Lew Linton (Officer), Derek Martin (Guard).

The crew of a spaceship returning to Earth from a voyage to the planet Gonyade are undergoing routine medical checks, when Dr. Crawford finds that one crew member, Navigator Wescott, has a blood-sugar count of zero, which means that if he is a normal human being he ought to be stone dead. The crew are held in terror by an alien being with deadly powers.

Broadcast: 2000 - 2100

Repeated: 24th July 1966 2000 - 2100

16th October 1965

"STRANGER IN THE FAMILY" by David Campton

Directed by Alan Bridges

Designer: Barry Leavoy

Cost: Richard O'Callaghan (Roy), Joly Klinebard (Hall), Justine Lord (Paula), Eric Lander (Sonny), Peter Thornton (Gerry driver), Peter Copley (Charles Wilson), Daphne Slater (Margaret Wilson), John Peel (Grown), Jack Kay (Gowan), Ray White (Mrs. Peale), Maurice Podley (Director), Clive Gresham (Assistant), Brian Vaughan (Gwen).

Charles Wilson and his family are haunted from place to place since his son, Roy, is a mutant with the power to direct people against their will. Dr. Brent wants to examine him for science, and Paula, a young actress, persuades Roy to perform a hypnotically persuasive TV commercial for cigarettes for her ruthless Agent Sonny.

Broadcast: 2000 - 2100

Repeated: 15th July 1966 2040 - 2140



(Left) Roy (Richard O'Callaghan), the young man plagued by the curse of being a genetic mutation and (right) impersonator Sonny (Eric Lander) and artist Paula (Justine Lord) from the episode "Stranger in the Family"

(Left to right) Bert Foster (Gernace Morgan), one of the last men left alive on Kern in "No Place Like Earth", Navigator Wescott (David Hemmings), a man who should be dead in "The Counterfeit Man", Scottie, Henry Wilkes (Ellis O'Shea), tends a rare plant in "Come Buttermilk, Come Daisy, Come ..."

25th October 1965

"THE DEAD PART" by Isaac Asimov

Dramatised by Jeremy Paul

Directed by John Gorrie

Designer: Norman Jones

Incidental music composed by Dudley Stephen

Cost: George Seneca (Arnold Potterley), James Maxwell (Gowan Foster), David Langton (Theodore Arman), Sylvia Cotteridge (Carolanne Potterley), Shirley Cain (Olivia Clements), Francis Alger (Gawron) and Willoughby Goddard (Gulph Elman).

Arnold Potterley is a twenty-first century professor with an interest in ancient Carthage, which he believes has been malignd by historians. The World Council possesses a chronoscope, reputedly able to screen any event from the past. Potterley seeks permission for some time viewing, but the official is charge, Arman, warns him not to pursue the matter further at risk of committing anarchy.

Broadcast: 2000 - 2100

1st November 1965

"TIME IN ADVANCE" by William Tenn (pen-name for Philip Klass)

Dramatised by Paul Brickman

Directed by Peter Sandy

Designer: Tony Abbott

Special effects: Bernard Wilkie

Cost: Edward Judd (Crandall) with Oliver MacGrerry (Chief Guard), Mike Pratt (Beck), Symon Lovell (Gowan), Peter Madson (The Keweenaw), Michael Harding (Newlander), Jerome Wilkie (Gowan), Judy Parritt (Marie), Vandy Gifford (Gulph), Peter Stephens (Stephenson), Patrick Scanlan (G. Captor), Doreen Walker (Gow), Philip Voss (Olivia Officer), Rex Perry (Gallagher).

A convict ship is on its way back to Earth from a penal colony in outer space, and among the passengers are Nicholas Crandall and Otto Beck. They are very special cases indeed for they are the first men ever to survive the seven years of rigorous punishment which earns them the right to commit murder. They refuse to name their chosen victims on arrival at the spaceship and their old acquaintances wait in fear.

Broadcast: 2000 - 2100

6th November 1965

"COME BUTTERMILK, COME DAISY, COME ..." by Mike Watts

Directed by Paddy Russell

Designer: John Cooper

Incidental music arranged and played by Tommy Bellis

Dogs trained by Barbara Woodhouse

Cost: Ellis O'Shea (Gerry Wilkes), Christine Kargroves (Marlene Wilkes), Patsy Rowlands (Anne Lowmyer) with Jack Wild (Gow), Ann Lancaster (Mrs. Bryant), Eric Thompson (Gowan), Desmond Jordan (Dr. Chamberlain), Julie Kay (Mrs. Evans), Nigel Lambert (Wilkes), Bernard Kay (Gat-Sgt Grouch), Alan Raywood (Gat-Con. Fraser) and Mini-Nina. Fishmonger Henry Wilkes has a large garden which is his hobby. The average green-fingered fishmonger does not, as a rule, cultivate rare tropical plants in eubanks, nor does he sweetly give them pet names, talk to them or feed them dried rabbit. His wife, Marlene, has a fear of the garden as the plants somehow live all through the winter and never die.

"It's weird ..."

Broadcast: 2000 - 2100

Repeated: 12th August 1966 2000 - 2100

15th November 1965

"BUCKLE UP!" by Isaac Asimov

Dramatised by Neale Roberts

Directed by David Capon

Designer: William MacCraw

Fight Arranger: Peter Diamond

Cost: John Keillon (Dr. Sheffield), David Knight (Glen), Bill Nagy (Capata), David Sussner (Wednesday) and Clive Fenderby (Mark) with Duri Kwok (Gwen), Roger Croucher (Pawnee), Tenzil Evans (Rodriguez), Peter Diamond (First Greenan), John McAdie (Second Greenan), Keith Pascock, Tim Conder, Billy Dean, Adrian Bruckley, Fred Saggarty, Bel Baker (Crew Members).

The colonisation of the planets began many centuries ago and is now almost complete. But on one planet, Trane, the Galactic Confederation failed. The entire colonisation party, a thousand men, women and children, died within three years. Mark Amanto (a child trained to sneak up facts and is put on the crew of the Triple O with Sheffield, his attendant psychologist, to find an answer.

Broadcast: 2000 - 2100

Repeated: 5th August 1966 2000 - 2100

22nd November 1965

"THE FOX AND THE FOREST" by Ray Bradbury

Dramatised by Terry Nation. Additional material: Neale Roberts

Directed by Robin Midgley

Designer: Peter Seddon

Cost: Frederick Barmess (David), Liane Jahn (Sarah) with Warren Mitchell (Owl), Marce Mattland (Gwen) and Ariz Bush (Goy), Sarafina Di Leo (American woman), Eric Pijon (Peter), Delphine (Gwen), Domingo de la Cruz (Gordon), Robert MacLeod (American man), Bettine Miles (American woman), Guido Aldoni (First American), José Barilaka (Second American), Ben Francis (Owl in mask), Steve Georgio (Dellboy), Patrick Douglas (Ginger and guitarist), Marcella Markham (Geth), George Roderick (Hotel Manager).

In 1935, Bill and Susan Travers, an ordinary couple from New York, are enjoying a Mexican fiesta when a stranger in a week greets them as David and Sarah Kristan and asks them "1935 must have seemed like a pretty good year to you. Why did you choose 1935?" Two travellers from the year 2125 have saved above their privileges as government workers to escape their present and are now sought by the "Hunters".

Broadcast: 2000 - 2100

29th November 1965

"ANDOVER AND THE ANDROID" by Kate Wilhelm

Dramatised by Bruce Stewart

Directed by Alan Cooke

Designer: Lionel Bedford

Incidental music: Norman Fennell

Cost: Tom Cribble (Andover), Janette Robertson (Lydia) with Ronald Bibe (Mr. Miller), Fulton Mackay (Callan), Robert Edlison (Gibbs), Robin Parkinson (Gwen), David Cote (Gwen), Helen Lindsay (Gwen), David Corville (Gwen), Lina Denahy (Gwen), John Malcolm (Gwen), Maria Vane (Gwen), Erik Chitty (Gwen), Peter Bethune (Gwen), Fred Hugh (Gwen).

If Roger Andover wishes to inherit the family electronics business from his late mother he must give up the bachelor life which he likes and get married. His solution involves the android developed by the top secret unit at the Ministry of Science, and soon he is able to pass off a beautiful electronic woman called Lydia as his wife, who seems totally agreeable and anxious to please.

Broadcast: 2000 - 2100

Repeated: On BBC as **"ANDOVER AND THE ANDROID"** (i.e. not part of "OUT OF THE UNKNOWN") 26th December 1965 2100 - 2200

6th December 1965

"THE LAUGH OF TIME" by John Brunner

Dramatised by Leon Griffiths

Directed by Roger Jenkins

Designer: Ridley Scott

Cost: Ronald Lewis (Max Morrow) with Jess Downe (Gwen Morrow), Peter Bowles (Goldman), John Gabriel (Gifford), Richard Gale (Dr. Gordon Paulsen), George Woodbridge (Det-Sgt. Gledy), Maurice Selwell (Professor Leach), Denise Kidd (Dr. Laura Denville), Leiflaw Bell (Gifford), Blake Butler (Anderson), Jane Bolton (Gwen), Bridget McCann (Gwen), Lucy Young (Secretary), Neiland Wood (Head Porter).

Waking from a recurrent nightmare where he is pursued by barbaric smoking figures, Dr Max Morrow finds a half-stunned tramp has collapsed outside his house. The man is suffering from a genetic radiation disorder that should have killed him in infancy, and is fast robbed the Morrow's of

their baby son. He speaks in a bizarre language and sketches a human finger bone. And he is the figure from Max Morrow's nightmare --

Broadcast: 2000 - 2100

Repeated: 19th August 1966 2000 - 2100



Keeper of the Robots, Murray Graham (Mark) with Cecil 52, one of his charges in "The Hidden Plague"

17th December 1965

"THIRTEEN DO CHANGERS" by J.G. Ballard

Dramatised by Stanley Miller

Directed by Peter Porter

Designer: Trevor Williams

Cost: Donald Houston (Dr. Frazer), Noel Johnson (General Short), John Alister (Colonel Chambers), Robert James (Dr. Kersh) and James Foster (Glen Granger) with Lionel Stevens (Captain Peters), Carl Chellman (Gwen Peters), John Moore (Gwen Granger), Joyce Donaldson (Mrs. Granger), Janet Gallagher (Sarah Granger), Wendy Johnson (Mrs. Peters), Earl Lockhart (Matthew Peters), Peter Bennett (Gwen Peters), Christine Lander (Mrs. Kersh), Roy Hills (Glen Baker), Janet Parkinson (Glen Baker), Robert Russell (Gwen Peters), John Linn (Captain Granger).

Thirteen people are living inside a steel world of their own, known as "the Station". All but one are conditioned to their surroundings with all their Earth senses freed. The exception is the man who imposed the block, Dr. Francis, who is confronted with Abel, a boy born in the community who starts to ask questions about 'the Station' and what is beyond it. Francis knows such knowledge will hamper community efficiency, but he wants to see what Abel can determine himself.

Broadcast: 2000 - 2100

Repeated: 26th August 1966 2000 - 2100

26th December 1965

"THE HIDDEN FLAG" by Frederick Pohl

Dramatised by Troy Kennedy Martin

Directed by Peter Shady

Designer: William MacCraw

Incidental music by Max Harris

Cost: Graham Stark (Murray) with Ben Kydd (Gwen), Anne Lawson (Gwen) and Julian Curry (Edward), Victor Brooks

(Fainwright), Anthony Davies (Geary), Robert Sidaway (George), Graham James (Widow), Michael Earl (Police robot), Geoffrey Alexander (Cowan), A.J. Brown (Judge), Sydney Arnold (Prisoner), David Matthews (Analyst), David Blake Kelly (Gabel leader), Richard Davies (First rebel), Arne Gordon (Second rebel), John Barron (Sir John).

The Robot Age has arrived and electronic slaves produce more than enough of everything. Man need only consume and enjoy himself. But super abundance has problems and Murray, the Keeper of the Robots, is one of those low on the social scale, the 'poor', who finds himself swamped with more goods than he can possibly consume ...

Broadcast: 2000 - 2100

Repeated: 29th July 1965 1930 - 2030



Veechi (Vivian Mitchell) emerges from her quarters into the sightless of civilisation when "The Machine Stops"

Season Two

Title music composed and conducted by Norman Kay
Incidental Music and Special Sound by BBC Radiophonic Workshop (unless noted)

Visual Effects: Bernard Wilkin, Michael John Harris

Associate Producer: George Spenton-Foster

Producer: Irene Shubik

6th October 1966

"THE MACHINE STOPS" by E.M. Forster

Directed by Kenneth Genderson and Clive Donner

Designed by Philip Saville

Designer: Norman James

Cast: Vivian Mitchell (Veechi) and (re)introducing Michael Gothard (Gooch) with Mike Arrighi (Airship Attendant), Jonathan Huxton (Airship Passenger), Jane Jordan Rogers (Voice of Friend), Lucy Hill (Girl).

Veechi is a woman of the future who never leaves her one room where the Machine caters for her every need inside an automated metropolis. But her son Kuno has some strange ideas. What would happen if the Machine stopped? And what lies outside the Machine?

Broadcast: 2130 - 2230

Repeated: 15th April 1967 2300 - 2350 (BBC1)

13th October 1966

"FRANKENSTEIN MARK II" by Hugh Whitmore

Directed by Peter Duguid

Designer: Tony Abbott

Cast: Rachel Roberts (Anne) with David Leighton (Dr. Morrison), Bernard Arkham (Dr. Giddy) and Michael Saint (Georgy Man), Wolfe Morris (Gentleman), Annette Kery (Mrs. Ruggles), Richard Carpenter (Inspector Gillett), Dorothy Phillips (Anne), Basil Henson (George Preston).

Anne Preston has been divorced from her scientist husband George for a year now, but her new life is interrupted one night by the arrival at her flat of the mysterious Smithers, who claims to be a friend of George's, who collects his possessions. Intrigued, Anne tries to get news of him from the space-research establishment only to find her way blocked by officials ...

Broadcast: 2130 - 2230

20th October 1966

"LANDRA P" by Colin Kays

Directed by Bruce Stewart

Directed by George Spenton-Foster

Designer: Peter Seddon

Music composed and conducted by Norman Kay

Cast: Ronald Lewis (Headrick), Charles Tingwell (Capt. Jander) and Sebastian Breaks (Paul Porter), Mary Webster (Gracie), Jessica Haining (Mary Anne), Kate Storry (Julia) with Michael Lees (Parris), Geoffrey Frederick (Giles), Geoffrey Keaton (Church), Anthony Wager (Kareys), Murray Kosh (Gee/Kosh/Tekedichian), Deavers Walker (Gretz), Ian Coated (Gruoch), Peter Fontaine (Gardner), Ajay Ho (Director).

The Elektron makes a voyage through the earth using TAD, a form of atomic travel through matter. It is still an experimental method and its psychological effects are unknown. When the Elektron becomes trapped in the process with the Senior Controller's wife on board, Controller Porter and Headrick set out in Lambda 1 on a rescue mission.

Broadcast: 2130 - 2230

27th October 1966

"LEVEL SEVEN" by Norval Hushfield

Directed by J.M. Priestley

Directed by Rudolph Cartier

Designer: Norman James

Cast: Anthony Roke (General), Keith Buckley (G.I.277), Michelle Dobson (G.I.287) and David Collings (G.I.277), Tom Criddle (Doctor), Jane Jordan Rogers (Woman Commandant) with Michael Bird (Colonel), Ross Arnold (New Man), Anthony Denny (Air Supply Officer), David Gargill (Chief New One), Raymond Hardy (Radio New Two), Glenn Williams (Man), Patricia Dwyer (Woman).

After his final training in defence computers, "F" is entitled to three weeks leave. But his Colonel tells him that he must visit certain underground installations first, and his leave is postponed. So "F" goes down to Level 7, the ultimate atomic command HQ, wiring enough to withstand atomic warfare, 4,500 feet below the Earth's surface. What he does not realise is that he is there for good ...

Broadcast: 2130 - 2230

Repeated: 29th April 1967 2300 - 0003 (BBC1)



Charles Densitons (Nigel Stock) wins the chance to become a young man again and have a "Second Childhood"

10th November 1966

"SECOND CHILDHOOD" by Hugh Leonard

Directed by John Gurre

Designer: Tony Abbott

Cast: Nigel Stock (Charles Densitons) and Roland Curran (Gentle Cook), Caroline Densitons (Dr. Gilda Supple) with Donald Pickering (Gentle Densitons), Geraldine Newman (Glen Densitons), Betty Cooper (Gerty Densitons), John Swaley (Tom Densitons), Robin Phillips (Dr. Will Swetstein), Hugh Schuster (Dr. Gerhardt Supple), Sylvia Kay (Maid). Ten years in the future, the TV quiz show "You Set a Million" has multimillion stake a million to possibly win another million or the prize that is beyond price, a course in regeneration. Sixty-year old Charles Densitons is the lucky winner and although his friends and family have mixed feelings, he goes ahead with the clinic treatment not realising the repercussions on everyone.

Broadcast: 2130 - 2230

Repeated: 6th May 1967 2245 - 2335 (BBC1)



Julian Clay (Anton Rodgers) accused of murder in "The Eye".
Anne Handwerth (Gid Bagley) with Peter Stanning (James Maxwell) in "The Reddest Snow". Dictator Vattari (Garin Goring) and Dr Andrew Cook (Neal Cassman) in "Too Many Cooks". Dr Susan Calvein (Suzette Lechner) in "The Prophet".

17th November 1965

"THE WORLD IN MOTION" from a story by John Rankine (penned for Douglas Rankine Mason).

Dramatised by Robert Gould

Directed by Basil Capos

Designer: William McGrow

Cost: Mark Eden (Stephen Kershaw), Deborah Watling (Sarah Richards) with John Baskcomb (Eric Leasbury), Kenneth Gardner (George), John Alibon (Geoffrey Harrison), Nadine George (Florence), Stephen Whittaker (Gerald), Sara Simon (Freda), Susan Field (Mrs. Richards), Noel Davis (Devonson), Richard Dapping (Chief Superintendent Miller), Keith Pyatt (General Richards), Erik Chitty (Dr. Hammond).

Sarah Richards is distinguished from her fellow second year students at Garfield College by her dislike of the new teaching machine. However, when supervisor Stephen Kershaw rearranges the machine to meet new fire regulations, it creates an even more terrifying situation when Sarah realises she can extend her thought patterns through the machine to her fellow students.

Broadcast: 2130 - 2220

24th November 1965

"THE EYE" by Henry Kuttner

Dramatised by Stanley Miller

Directed by Peter Sealey

Designer: Norman James

Incidental music composed and conducted by Max Harris

Cost: Leslie Sands (Andrew Maddox), Anton Rodgers (Julian Clay), Valerie Owen (Zoe), Vanda Ventham (Josephine) with John Westworth (Steven), Eric Young (Mander), Frank Signorino (Judge), Peter Noel Cook (Callan).

Julian Clay is accused of murdering Andrew Maddox. He cannot deny the charge. "The Eye", a device which records the past, saw him do it so the evidence is there for all to see. But it seems that the law may allow his one technical loophole ...

Broadcast: 2130 - 2220

1st December 1965

"TURNING UNDER THE WORLD" by Frederick Paul

Dramatised by David Capton

Directed by Alan Cooke

Designer: William McGrow

Incidental music by Norman Farnival

Cost: Ronald Sims (Guy Strikett) with Petra Davies (Mary Strikett), Guy Hamilton (April Dorn), Timothy Bateson (Graham), Peter Kadden (Spelman) and Fanny Carby (Mrs. Strikett), Patrick Tarsall (Walter).

In a world where brain patterns run machinery and powerful new advertising techniques appear daily, Guy and Mary Strikett live apparently banal lives, until one day Guy makes a discovery.

Broadcast: 2130 - 2220

8th December 1965

"THE FASTEST MAN" by Larry Eisenberg

Dramatised by Julian Bond

Directed by Herbert Wise

Designer: Peter Sedgus

Incidental music by Dudley Simpson

Cost: Ed Bagley (Anne Handwerth) with Annette Carell (Gina Rowles), James Maxwell (Peter Stanning) and Jerry Stovin (The Pilot), Patricia English (Marie Cross).

A fully automated electronic factory houses an original machine, from Puccini, since it is owned by the millionaire scientist Anne Handwerth who is determined to keep part of the Old West alive whilst striving to be as good a man as his fast-drawing frontier-marshal father. Peter Stanning arrives from England and is bewildered by the set up before he comes into conflict with Handwerth.

Broadcast: 2130 - 2220

Repeated: 13th May 1967 2245 - 2335 (BBC1)

15th December 1966

"TOO MANY COOKS" by Larry Eisenberg

Dramatised by Hugh Whitmore

Directed by John Gibson

Designer: Raymond Cusick

Music composed and conducted by Norman Kay

Cost: Marise Coring (Vattari), Neal Cassman (Dr. Andrew Cook) with John Hollins (Graham), John Gabel (Gustavbrook), Cyril Shaps (Dr. Oswald), John Wood (Graham) and Jean Aubrey (Mrs. Emily Cook).

Dr. Andrew Cook invents a new process to make clones, living copies of human beings. He unwittingly duplicates himself and finds himself used by Vattari, dictator of the solar system, as a secret weapon in a struggle for economical survival against the powerful alien culture of the Sestienis.

Broadcast: 2130 - 2220

22nd December 1966

"WALKING DEAD" by William Trevor

Directed by Ian Curdine

Designer: William McGrow

Cost: Felix Aylmer (Dr. Ross), Brenda De Buzie (Mrs. Dakers) with Sebastian Shaw (Major Gregory), John Robinson (Dr. Salist), Henry Oscar (Mr. Wardle), Carleton Hobbs (Mr. Quire), Susan Richards (Miss Claythorne) with Sally Travers (Miss), Elizabeth Bagley (Watson), Mary Hinton (Miss Ormsby), Alice Graham (Mrs. Roper), Sylvester Morand, Christopher Owen (Mrs. Ormsby).

Dr. Miss Claythorne, Dr. Salist's offer of a free place in his comfortable old people's home appears entirely philanthropic. But the treatment that goes with it though, he is suspiciously vague ...

Broadcast: 2130 - 2220

29th December 1966

"SATISFACTION GUARANTEED" by Isaac Asimov

Dramatised by Hugh Leonard

Directed by John Garrie

Designer: Norman James

Cost: Wendy Craig (Claire Belmont) with Mel Hamilton (Tony), Ann Fairbank (Mr. Jago Jensen), Helen Horton (Gloria Claffers) and Bruce Box (S.S. Mallis), Barry Warren (Gary Belmont), Valerie Colgan (Miriam Owens), Patty Thorne (Georgina Schwartz), Rodney Archer (Assistant).

TWJ - Tony - a robot which is indistinguishable from a man, is programmed to do housework and work twenty-four hours a day, seven days a week. Larry Belmont, an ambitious British executive working for US Robots, arranges for his wife Claire to look after Tony whilst he is on a business trip. And he takes her co-operation for granted ...

Broadcast: 2130 - 2220

Repeated: 22nd April 1967 2250 - 2340 (BBC1)

1st January 1967

"THE PROPHET" from "Fences" by Isaac Asimov

Dramatised by Robert Miller

Directed by Basil Capos

Designer: Richard Berry

Cost: Suzette Lechner (Dr. Susan Calvein), Tenniel Evans (QT-1) and David Royle (Dr. Gray Powell), Brian Davies (Gina Rowles) with James Cosmo (Interviewer), Julie Allen (Martha Powell), Judy Kain (Margaret Donovan), Michael Wolf (Mrs. Miller), Jim Wyatt, Graham Lawson, Robin Sherrington, Chris Blackwell, Jim Wyatt, Graham Lawson, George Rutland, Tony Barnes, Derek Davis (Gordon), David Graham, Rayna Jones, Roy Shelton (Gordon Jones).

Powell and Donovan encounter some very strange spiritually minded robots on the space station they are assigned to supervise. Robot psychologist Dr. Susan Calvein is called in, and in her sixty years in the profession she finds she has never seen a robot development as strange as QT-1.

Broadcast: 2205 - 2255

ABC2

Twenty-Five Episodes - Black & White +

+ Season One and Two only

SURVIVORS

A Writer's Tale

An Interview with MARTIN WORTH

Prepared by
Andrew Pixley
and Martin Worth

Martin Worth started to write for television during its boom in the 1950s as the independent channels forged into existence with series like BBC's "THE ADVENTURES OF WILLIAM TELL" and the BBC required suitable playlets for its schedule. His career has involved a great variety of series and serials, including memorable episodes of "DOOMWATCH" and "SURVIVORS" for the BBC in the 1970s.

"I got into the business when commercial television started. I was a journalist before that and I'd also had several radio plays produced. There were more opportunities for young writers then than there are perhaps nowadays. There were so few of us.

"By the time I was really established I was in continuous work. For Ted Willis, I wrote several episodes for each of his popular drama series - "THE SULLIVAN BROTHERS", "KING TUDOR" and "CORRUPT CORN". For Granada, I wrote two plays for their "CITY 60" series and later several scripts for Philip Mackie's "MR ROSS" which Bob Fosse worked on too.

"Incidentally, I'd also been the author of the very first tele-drama ever done by Granada - a very free adaptation of a stage play called "SHOOTING STAR" that Silvio Bertone directed for Sydney Bernstein.

"For the BBC I contributed to many drama series such as "DE FOLLY'S CASEBOOK" before becoming script editor of "THE BODENBERG" produced by Peter Graham Scott. I worked a lot with Peter on television. He was the first producer of "THE CHURCH LARK" for which I wrote at least twelve scripts. I also wrote for "CHAMPION ROVER", "SUTHERLAND'S LAW", "RYAN INTERNATIONAL", "OUT OF THE UNKNOWN" and an anthology series of original plays under the umbrella title of "REBORN", one of which I subsequently turned into one of five stage plays I've had produced.

"For a while I wrote one of "JOHN WILLIAMS' GREAT MYSTERIES", a series of half-hour adaptations of short stories introduced each week by Orson Welles - not that Welles ever chose, read or saw any of the scripts himself, I believe. All his introductions to camera were shot on a single day somewhere in Paris.

"I remember trying to write on the first season of "THE ADVENTURES" but nothing came of it. For Richard Bates I did, however, write lots of scripts for his later series, "PUBLIC EYE" with Alfred Burke. One of these ("How Easy to Draw The Line Somewhere") was the first TV play about gays in which a woman who knew there was somebody else in her husband's life hired Markie, the private eye, to find out who it is. On hearing it's someone called Pat she threatens to 'get the bitch' to which Markie replies - 'Pat is not a woman.' End of Act One. Sensational! The ERA cleared the script and ABC TV put out a special press release, very nervous of how it would go down. But brilliantly acted by Sana Walker and Peter Jeffrey, it was a big success."



Martin Worth takes a well earned break during the faculty charity tele-drama event held in Stourbridge in 1988

Now had Martin got involved with writing for the BBC's science-fiction series "DOOMWATCH", devised by Gerry Davis and Kit Pedler, which was in its second season by late 1970? "It was a very distinguished scientist who was interested in the environment; I suppose you could call him an ecologist. I was engaged to write just one script for the first season, but it led to many more. The interesting thing about "DOOMWATCH" is that all the seasons that we covered back in 1972 are still very much with us today.

"Invasion", my first script, featured a village that had been used by the army for germ warfare experiments. The army were moving out but they left something toxic in the water supply. It wasn't anthrax, although this was one of the things that Kit and Gerry were concerned with at the time. There is an island in Scotland that was contaminated with anthrax during the war, which has only recently been made safe; for many years no one was allowed to visit it. These dangers are still around today. This story was about the villagers who returned to their village only to discover that there was this appalling toxin left over from some sad experiment."

The script was liked a great deal by both producer Terence Dudley and script editor Gerry Davis, and Martin was asked by Andrew Osborn, then Head of Series at the BBC, to contribute more for the show. "I was soon to become the last script editor. I wasn't credited because I didn't want to be. I said, 'I don't want an office and I don't want my name on the screen,' because I was busy as a writer elsewhere and I didn't want to lose that business. It was only going to be a six month assignment.

"I remember Terence Dudley wrote an episode about the danger from lead in petrol ("Waiting for a Neighborhood"). This was back in 1972, and it is only now, nearly twenty years later, that we have legislation and concerns about it.

"We got a lot of help from scientists and it always impressed me how eager they were to provide us with the essential research material. I remember spending a whole day at Imperial College with an atomic scientist who took the time to show us how a group of students with limited resources could make a small atom bomb.

"The script was called "Dry Knife, Fat Man". It reflected dangers that are still with us today such as the fact that radioactive materials, perhaps even plutonium, are sometimes carried by train or truck and capable of even being hijacked. In the USA at one time these transporters were also carrying Scotch and god knows what else, and the alarming thing was a load like that could be hijacked not for the plutonium, but for the cigarettes and drink. The script started with some students who knew some plutonium was being carried by road and managed to steal it. The government then tried to pretend that nothing had been stolen at all - because they couldn't face the publicity.

"As a writer I have always enjoyed doing research. I wrote for the BBC series "WARSHIP". In my first episode a helicopter had to be scrambled on this ship. I was on a naval frigate and asked the Captain, "I want to know exactly what happens from the moment you decide this helicopter's got to go up. You don't just say 'scramble the ship' and suddenly this thing takes off." I find that if a writer calls the bluff of an expert and actually insists he wants to know everything, he gets a good response. I remember this captain saying to me "Actually it takes seven minutes to get that helicopter off" and I said "Okay we'll make a virtue of that and build the suspense around that into the story".

"The last episode of "OUTSTATION" ("Power") was about trying to get hydro-electric power going again. I remember going up to Scotland and getting massive help from the Scottish Hydro-Electricity Board. I asked them to imagine a situation in which someone walks into a deserted and deserted plant and has somehow to get the place working. What does he do? What mistakes would he make? I wanted every detail and no cheating. They responded brilliantly to the challenge. I was shown that even if you got the power station working, a sub-station somewhere else had to be activated too if the current was to get onto the national grid. So I insisted on visiting this sub-station too. We got into a car and drove to the mountainside where it was and I was shown exactly how it worked. Getting it all right, doing accurate research, is very satisfying. Do it responsibly and you can always get dramatic value out of the difficulties you encounter.

"In "DOOMWATCH" there was a very delicate balance between what I would call science-fiction and straight ecological issues. For instance, "Nevada" is certainly not science-fiction as that sort of thing had already in reality happened. But in the very first episode, by Eli and Gerry, "The Plastic Future", the plastic inside a 'plane begins to melt as it is attacked by a 'virus'. That was pure science-fiction because that could not possibly have happened. But it asked a very ahead question - why should we be dependent on something as synthetic as plastic when we haven't even bothered to examine the effect that such a dependence might have? Often in "DOOMWATCH", we took a science-fiction/fantasy idea, but used it to show our concerns for the social implications of the subject.

"There was an episode about genetic engineering, "You Killed Toby Freeman", with children going around with human beads. Absurd, but it raised important questions such as whether we have the right to experiment at all, and whether business, industry or scientists should carry out such experiments without any responsibility or accountability to society. That was the point of "DOOMWATCH" and I still see a need for that today.

"I would like to see "Sex and Violence", with the moral climate as it is today. The interesting thing there is the subject of censorship. What the story was I don't know as I didn't even read the script. It was banned because of the title and the Mary Whitehouse influence.

"Ideas for "DOOMWATCH" that we thought could make a play included one about jet-lag about which there was a lot in the press at the time. It seems almost laughable now, but at



An early publicity shot of John Peel as Dr Spencer Quist taken at the start of "DOOMWATCH" in October 1969

that time there was some idea that you could exploit people suffering from jet-lag and that was what "Flight Into Yesterday" was about. I suggested to Gerry that the Minister could be seen going to sign some important contract in America where those who wanted to discredit him could exploit his jet-lag so that by the time he got to the meeting, he'd be a complete mess. So he was given the wrong sort of food on the 'plane, and when he arrived in the States he was immediately whisked off to parties and given no time to relax. Every time he thought it was the middle of the night he was reminded that it was the middle of the day, and so on. It was fun to write and there were some lovely performances, notably from Robert Urquhart as the villainous assassinator.

"We now know that jet-lag was never really the danger we thought it might have been then. Much the same can be said of "The Human Time Bomb", which I commissioned from Leslie Marks, about people living in tower blocks who suffered such stress that they might go mad and end up committing suicide. Although the urban scenario that living in tower blocks can bring on is recognised now, it wasn't in those days. Not that I think the dangers were ever anything like as alarming as we made out.

"If you are doing a police series it's easy to generate conflict because you have a goodie and a baddie. Not in "DOOMWATCH" our baddies were less clearly defined - usually vested interests, whether government, bureaucracy or big business. "High Mountains" raised issues about vested interests still with us today. I think it was one of my best scripts.

"I remember in that episode I wanted the wealthy Scottish laird to have a Rolls-Royce. But the director told me he'd got something even better - a Range Rover. At that time it was the beginning of Range Rovers and he said "It's tremendous". Nevertheless it was not a Rolls and completely missed the point I was trying to make."

For the final season, Anna Kaliski was brought in to do an script consultant. She'd been working for Terence Dudley as a researcher and consultant, and so that he didn't have to have a script editor foisted on him he gave her that post. She was a good researcher and often came up with fascinating scientific papers we could make good use of.



Jenny Richards (*Glory Fleming*), hunting for Greg in the third season "Survivors" episode, "Rebirth"

"From just such scientific papers I got the idea for *"Dearly Dangerous Tomorrow"* which was intended to be about the effects of BDT, but became a play about the Third World and the way we exploit it for our own interests. It opened with a small ladies' family apparently living close to the soil with a little tent in the scrub. Then the camera pulled back and showed we were in the middle of St. James' Park where bowler-batted gente were walking along and watching the scene which had been staged to draw public attention to world hunger. It was not only about our responsibility to the

Third World and our exploitation of it, but about our ignorance about it. I remember, when researching, being told how shocked an American was on seeing a whole lot of children on a hillside in Malaya wrapping cucumbers in newspaper just to protect them from bugs. We thought this terrible. All it requires is a helicopter to spray the whole lot with DDT and they won't have any problems. To which the Third World says "Yes but what shall we do with the children?" To which the American replies, "But they shouldn't be working, they should be at school." This episode explored the arrogance of applying our western concepts to Eastern society as if only we knew the best way to live.

"Debbie Spencer did a script for the series, about a would-be Member of Parliament who through brain surgery had some

fore of bug inserted into his brain so that he could be manipulated by others! Absurd fantasy, though the theme and implied message were serious enough. More credible would have been a story about a doctor who suggests doing a brain operation on a violent prisoner to change him into someone placid ("Hair Trigger"). Do we have the right to change anyone, even a criminal, in this way? That was the question being asked.

"Although **"DOORWATCH"** introduced a new word into the English language, the series eventually ended because it suddenly looked as if we'd 'done it all'. Yet these themes haven't gone away. We still live under the shadow of the bomb and there are more ecological disasters threatening us now than there ever were when we were writing **"DOORWATCH"**.

"Eit Pedlar cared passionately for the natural environment of men. He once said in an interview, 'the thing that really frightens me about London is the fact that from here for miles and miles its all ground, not land, and that every bit of soil is covered up'. He fell out with his producers in the end because he seemed always to want to write about just one particular subject. **"DOORWATCH"** would inevitably take off into areas which Eit wasn't really very interested in.

"When Gerry Davis finished work on **"DOORWATCH"** in England, he went over to America with the idea of setting it up there. Carl Foreman was going to produce it and they were going to have Raymond Burr playing Quist. Nothing came of it, but at least the attempt gave Gerry a chance to meet American writers and producers and he has been working over there ever since."

Meanwhile, Martin had submitted to Terrance Pook an idea for **"DOCTOR WHO"**. "But I don't think I was ever really a **"DOCTOR WHO"** writer and nothing came of it. It was about planet life taking over, a kind of 'Triffid' story. It was technically too difficult to produce anyway."

Charles (Denis Lill) and Ruth (Gaila Gregory) battle the survivors in London during Part 2 of **"Lights of London"**

After **"DOORWATCH"**, Martin went on to work on other Terrance Dudley productions, the first being **"THE RESISTANT"** and then **"SURVIVORS"**.

"SURVIVORS" was one of the first series where Outside Broadcast video cameras were used to record a drama production. We went down to Monmouthshire, where there was a self sufficient community of about twenty people, all different ages living in this lovely location. We were going to base our **"SURVIVORS"** community on this real one. When I went down there to research with the other writers, they were pleased to see us and showed us exactly how they lived and farmed, all the things we tended to see. I wrote a script, then went back later to see it being recorded. I was absolutely horrified because the OB unit had now totally taken over this location. The people who were living there were now huddled together in little cottages, and they had big notices saying 'Keep out', 'Go away, this is ours! And their house, where these people had actually lived, was now occupied entirely by actors pretending to be them. The disruption from the production unit was terrible and it did in fact break up the community. They were of course paid a lot of money by the BBC, and that was the only thing they were getting out of it because they couldn't do their farming. So when eventually the BBC went away the whole community broke up and they all disappeared back to the towns they had come from. It was mainly due to the **"SURVIVORS"** OB unit that we destroyed the very 'Survivors' we were trying to write the series about. So when it came to the third season we couldn't go back there.

"I never met Terry Nation who came up with the first idea which is basically about the plague in the aftermath of the plague. I didn't come into it until that part of the story was over and we were into the community self-sufficiency theme which at that time was a very 'in thing'.

"By the end of the second season, the two main actors, Denis Lill and Ian McCulloch, had to some extent fallen out with each other, so producer Terry Dudley thought it best that the next season should be done without these two ever meeting. So I made a suggestion. 'At the end of this season, we



have Greg sailing off in a hot air balloon never apparently to be seen again." My idea was that he should, in fact, return, to lend someone else in England and set up a rival community. Even in the exciting episode where Greg and Charles did both feature, they failed to meet face to face as they passed on opposite sides of a wall.

"My Bread Alone" was all about a priest. It was a strong story about a man who was completely impractical and who had not revealed to anyone that he was a priest, because he thought that was a joke, as I'm sure he would feel "after the bomb" in this play he's discovered to be a priest and it's up to him whether to revive Christianity and its values."

Martin also wrote "Law of the Jungle". I met Brian Blessed a while ago. I should have reminded him of his splendid performance in that episode. Again, we had to find a location, this time by an old railway line. It was about a sort of pirate, a violent buccaner character whose gay heroes have to try and fight off and then turn into a civilized man.

"I wrote some of the last scripts in which Greg wanted to create a kind of monarchy - hence "Long Live the King". There was talk of creating a currency. Daxter was what they used before. Now paper money was issued, based on the most valuable commodity they had, which was petrol. Once the currency was in circulation, it didn't matter that the petrol didn't actually exist at all.

"I don't recall there being a script editor for "BURNING". Terry (Dudley) was in charge of everything. And though the shape of this last season was largely dictated by his view of a personality clash between the two leading actors, I think he made a mistake in allowing the survivors to succeed in getting the country organized again. Though it was fun to write, it effectively killed off the series. If we'd stayed with the community in Wales trying to get by through their own self-sufficiency, it could have gone on for many more seasons.

Greg Preston (as McCulloch) finds himself in a tight corner in London during "Lights of London" Part 2

"I think Terry made the same mistake with "THE ESCORT" - for which I wrote an episode called "Heat" - by moving it on from India in 1911 to the First World War. We never did that with "DOCTOR FIDELITY'S CASTLEDOON". That was a series which lasted a lot, lot longer than the period in which it was set. It ran on screen for seven years, but in the terms of story, it ran from 1925 to the middle of 1929. "Young" Finlay, played by Bill Simpson, got older and older, yet it was always 1929-29!

"The thing that interests me about what we refer to as science-fiction, is that it doesn't necessarily have anything to do with science at all. For "INTO THE LAMENITY" I wrote an episode called "Recession". It had been suggested we do a story about Tutankhamen's tomb. So I started research and found that the Egyptians had this marvellous idea about the sun - that it rose in the East every morning, travelled through the sky during the day and disappeared in the West at night. How did it get back to the other side to start another day? Obviously to the early Egyptians it went somehow travel through the Earth. Clearly there had to be an underground river along which it would pass at night. So when you died and were buried, the Sun King would collect your soul as he passed through the earth and release you into the morning at dawn in the form of birds that followed the sun up into the sky. The voyage of the sun along this river at night was in modern terms absurd, but a credible concept at the time - and a wonderfully exciting idea for a science-fiction drama.

"I never actually saw my episode. I'm told that the "TVTimes" omitted my credit. Maybe that's why I wasn't informed when it was going out. Peter Graham Scott produced the series, most of which took place in the same permanent set, a kind of cave in Ealing's big studio. There were only about six or seven scripts per season. It was Peter's idea to do an episode about Tutankhamen's tomb because being underground it would suit the set perfectly.

"I originally put up a story to Hammer - for "HAMMER HOUSE OF MYSTERY AND SUSPENSE" - which I had worked up in some detail, but it was perfectly obvious that the script editor,



Don Houghton, didn't like it. He only got one bite of the cherry as a writer, if you want a commission, so I had to come up with another idea there and then. I remembered a story which I had in fact done is a slightly different form for the NBC series "OUT OF THE UNKNOWN". It was called "The Last Witness", starring Anthony Bate and set in the Channel Islands. But now I told Don Houghton, "I've also got an idea which is based on the concept that if you see a ghost, does the ghost see you?" Don Houghton was thrilled. "We're so busy, that's all I need. We'll sell it! The Americans will love this!" and he was on the "phone saying 'If you heard this one?' If you see a ghost, will the ghost see you?" He just loved it, yet all I had in mind at the time was the idea of a young man being haunted by a much older man who nobody else can see. Gradually he realises this in himself, as he is going to be in forty years time. He is appalled at realising what he's going to become, just as the old man is appalled at seeing himself as he once was. Called "A Distant Shore", the film was made with David Carradine and Stephanie Beachem, but I can't say I liked the way it was done. It was understood that I would also write for a second season, but Twentieth Century Fox who financing Summer pulled out of that which was a great pity. I was paid infinitely more for "A Distant Shore" than for anything else I've ever written.

"I wrote the first episode to be shot of "C.A.T.S. HISS". "Double Dutch Deal", I would like to have worked on the second season too, but some of the original writers were asked back; the series was totally revamped. It was made by London Weekend Television for ITV, so there were two lots of houses on it. I had a few fights with that script. It was accepted, paid for, liked by everybody and all set to go. Then about a week before they were going to shoot, I was asked to go and see the director Les Tonks "to go over a few points". We went through the script, changing the odd line of dialogue, fitting in new locations and events etc. We were getting on quite well till we got to page 49 and he said "Just one small point here. Hide Dutchman, who everybody is trying to kill eventually finds the girl he's

looking for and we have a happy ending. A pity. I think he ought to be killed". I was astonished. To have come up with a logical but up-beat ending in an otherwise downbeat story was what everyone else had liked. But I was made to feel that if I didn't give in I'd not work for ITV again. I was so angry I got on to Flanny Gairdner, the managing director, but he supported Les Tonks. So the shoot went ahead and the guy died, and it turned out that they had already hired a stunt man to do the death-scene shot before I'd even been asked to change the script! I wish I'd stuck to my guns as I was legally entitled to under my contract. It's not as if I've worked for ITV again anyway.

"Changes are often made by directors without the writer even knowing about them. I remember at the end of "High Mountain", an extra silent scene was added by the director, but as it contained no dialogue it was not considered a revision that required the writer's approval. But to me it ruined the whole thing. Though I protested through the Writer's Guild, it was too late to have the offending scene removed.

"Directors, when filming, often play havoc with a writer's script, sometimes distorting it out of all recognition in the interests of exciting film shots. On location they don't have producers or script editors breathing down their necks, certainly not writers. But there as their own they do what they like and come back with hundreds of feet of film that cost so much to shoot that so few afterwards waste any of it out. If it doesn't really fit the script then the writer is under pressure to rewrite his script to fit the film. At the end of the day it's always the director who gets all the credit, not the writer, which is why so many of us would love to direct our own material. But unless you're a really big name such as Dennis Potter, you don't get the chance to. Directors, of course, are allowed to write their own scripts and often do. But the reverse must never happen. Writers should know their place. Such is show business."

We should like to thank Martin Worth for giving up a couple of days to attend the Techyon Convention in Stourbridge on 5th/6th November 1988 and for giving us the two interviews from which this material is taken, as well as his help in editing it - September 1989.

Below/Martina (Gemma Salama), Helen (Gise Fesser) and Rothgo (Gus Moody) watch as Phil (Simon Deal) secures the last segment of the film in "Succession", the last episode of the second season of ITV's popular series "INTO THE UNKNOWN"



TIME SCREEN LYRICS

Compiled by Andrew Pixley



One of the main successes of Gerry Anderson's most famous creation, "THUNDERBIRDS" was surely the dramatic military march, so beautifully crafted by the late Barry Gray, which opened and closed the classic episodes with its strong images of the Tracy boys and their wonderful craft. Finally it seemed the supermarionette shows had thrown aside the last of their childish trappings of cuddly pets (Clutch, Zouke, Dink) and slushy theme songs to drag Gerry and Sylvia's creations into the amazing world of the one-hour format.

However, this was nearly not the case. As is well known, the series was originally intended as a thirty minute commercial show and various episodes, including "Trapped in the Sky", "The Perils of Penelope", "Terror in New York City" and so on, were reshot with additional footage. But also at this time, the opening and closing credits were going to be songs sung by Gary Miller - he of "HYPERAT" fame - and to follow the established trend of an opening theme about the wonderful craft involved, and a closing theme about romance, no doubt played as Alan and Tina-Tia gaze lovingly into each other's

eyes. The opening tune would be in such the world of "Superman", "Zero G" and "Stringray", the closing slush akin to "I Wish I Were a Spaceman" and "Aqua Marine".

The two tunes are near identical, punctuated in the case of the opening theme by idyllic rocket and explosion sounds when the word "THUNDERBIRDS" is sung. For a smatch of the closing theme, listen to the final song played by DJ Rick O'Shea in "Ricochet" dedicated to the Tracy boys (E.S. owners of Channel 5 video "THUNDERBIRDS IN OUTER SPACE" will find a different version of the song grafted on to the soundtrack by the American production company that put the film together).

Each tune starts with six staccato beats, played twice, and then launches into a similar sort of light skiffle theme.

Thankfully the tunes were never used elsewhere. It just shows that Barry Gray could have his off-days too.

THUNDERBIRDS

(two explosions)

If your life or your love are in danger,
Or your heart is in distress,
Call International Rescue,
By sending them an SOS.

Then you'll see...

THUNDERBIRDS! (explosion)

Flying way up high,

THUNDERBIRDS! (explosion)

Roaring through the sky.

If you are on the edge of disaster,
Or you're stranded in outer space,
Call International Rescue,
No matter what the time or the place.

Then you'll see...

THUNDERBIRDS! (explosion)

Heading to save the day,

THUNDERBIRDS! (explosion)

Thundering on their way.

THUNDERBIRDS! (explosion)

THUNDERBIRDS!



FLYING HIGH!

When you said we were through last night,
I was as low as a haunted balloon
But when you rang me this morning,
My heart jumped over the moon.

And now I'm...
Flying high!
Just like those Thunderbird men.
Flying high!
Now that we're together again.

When you are not in my arms,
I'm a long, long way from heaven.
But when you say that you love me,
Very soon I'm doing Mach 7.

Flying High Yeah!
It's so wonderful to be alive.
Flying High
Just as high as Thunderbird Five.
Flying High
Flying High

Chocky

Imaginary Friends

by **SUE FLOWER**
with thanks to
PAMELA LONSDALE

all through the ages, mankind has had a desire for special beings that would watch and guide him. Fairy godmothers and guardian angels are just two of the names given to such concepts. In the fifties, when mankind seemed in imminent danger of destroying both itself and the planet, writers and film-makers began to look towards outer space as the hope that someone out there could save man from his own folly and guide him to a better life. In 1968, this idea was picked up by author John Wyndham and used in his book "Chocky". Unlike other John Wyndham books, e.g. "The Day of the Triffids" which focus on world events, "Chocky" deals with the effect of an alien influence on one family and particularly one small boy.

In 1964, "Chocky" was adapted into a highly effective children's serial by Thames Television.

The visual realisation came about as a result of a happy coincidence in the children's department at Thames Television. Then an executive producer, Pamela Lonsdale (who had series such as "THE LION, THE WITCH & THE WARDROBE", "ACE OF WANDS" and "SHADOWS" to her credit) had been trying for twelve years to get the rights to Wyndham's book and produce a television version. These rights though had continually eluded her and been tied up in an option to another group. Then in 1963, Lloyd Shireley, the head of both adult and children's drama, came to her with a script adapted from the book in question which had been offered to Thames for production. This had been the result of work by Richard Bates, the son of H.B. Bates, who acquired the rights, and his trusty scribe Anthony Read (who had been producer of "THE THOMAS ANDERSTONS", script editor of "DOCTOR WHO" and "BANNER STORIES OF SCIENCE" amongst others) who had crafted a six part serial version.

Leaping at the chance, most of the creative input then came from the Thames Television team and Richard Bates left the them to it - soon to set up another adaptive of classic SF for the BBC in the form of "THE TRIPLES". The late Vic Hughes, an experienced Thames director/producer who had handled shows such as "THE TOMORROW PEOPLE", was assigned as producer, and was also to direct three of the episodes: Episodes Two, Three and Five were placed in the charge of Christopher Hodson. This was Hodson's first children's assignment; prior to this he was best known for episodes of Yorkshire TV's "RAFFLES", ITV's "THE GENTLE TOUCH" and Thames' "JIMMY SHONK INVESTIGATOR". Although the serial was continuous and aired in its production, it was partitioned in such a way that each director stuck almost rigidly to the three episodes assigned to them, although Hughes did handle some inserts for Hodson's episodes. Hodson came up with easy pieces of brilliant direction. During the third episode, Lonsdale listens, confused on his face, to Matthews explaining concepts beyond his understanding whilst happily swinging on a garden swing - the boy reflected, smiling, in the spectacle lenses perched on the nose of the beamed psychologist.

On the finished product, the opening titles developed by John Stimp prepare the viewer straight away for something unusual. A hologram of a pyramid twists and turns, dissolves itself over the image of a slightly elongated and harshly lit face of a young boy who then turns to look at the countryside bathed in strange lights, giving the impression of our world viewed through alien eyes. The word "CHOCKY" then appears with the triangular face of the pyramid forming the letter 'O'. The images of triangle and



Mary (Carol Drinkwater) and David (James Kallister) question Matthew (Andrew Ellams) about his pictures

pyramid are used several times throughout the story to convey Chocky, as are the haunting electronic themes from the title music. John Hyde developed the synthesized title score for the show, whilst other music, which was minimal but atmospheric, and sound effects were found as stock tracks on mood discs at Thames' drama library.

The opening credits for the first episode have set the mood for something out of the ordinary, and this seems to be verified as galaxies spin around the screen. But so, this is merely the London Planetarium, the scene of a birthday outing for Matthew Gore. Then the two main themes of the story are introduced; the alien force from space and the cozy everyday world. We are at once introduced to the Gore family, Matthew who is celebrating his twelfth birthday, his younger sister Polly, his parents Mary and David, and Colin his best friend. Within the first ten minutes, Anthony Read's excellent script cleverly and naturally establishes all the main facts without belabouring them, a problem which plagues the first episode of many series.

Matthew is a happy, healthy and apparently normal little boy who was adopted as a baby. His sister Polly has the usual irritating habits of small younger sisters, along with an imaginary friend called Piff who needs chairs left for her and has to be fed at the tea table. Mary and David are happy, contented parents who love both their children and communicate well with them. An ideal family - if there is such a thing - though not absolutely perfect, the more so to show the contrast with the disruption that Chocky brings into their lives.

Having established our normal happy family, the story now allows the unusual to creep in. It begins in Matthew's maths lesson. The pupils are working quietly when we become aware of a presence in the room, indicated by a faint light effect and whispering sound. The presence seems to be searching the children, who shake their heads when it passes by as if a fly has disturbed them. It finally settles on Matthew, glows and disappears. Matthew shouts out, "What?", but when asked what is wrong by a teacher replies, "Nothing." He then appears to be listening to someone and attacks his work with gusto, finishing well ahead of his fellows and looking very smug about it.

Next, his parents start noticing odd things about him. Matthew asks his rather unusual questions such as "Why are two scenes needed - wouldn't reproduction be simpler just with one?" His father overhears him in the garden having a lively discussion as to why there are twenty-four hours in a day and seven days in a week, when his inviolable partner seems to think thirty-two hours and eight days would be more sensible. When Mary and David discuss it, they are worried that the family may have acquired another Piff. In these scenes, Andrew Ellams handles very well the problem of portraying conversation with an inviolable person without

looking stupid, a problem encountered whenever telepathy is used on television.

Matthew also seems to have acquired 'reading' skills with the Rubik's Cube (although the configuration he solves it from is remarkably easy) - which dates the television series quite precisely - and has developed a Uri Geller talent for spoon bending, although the point of this aside added to Vyndkaev's novel is never made clear. In addition to this he becomes a wizard at computer games. These insertions come from the production team to give the series an 'high-tech' feel, and also to give more visual emphasis to the new powers for the television series.

Chocky is first mentioned a few days later when Matthew is ill in bed with flu. As he tremors and turns with the fever, his parents downstairs hear his shouting at someone called Chocky to go away and leave him to sleep. The mysterious Chocky won't go until, on Matthew's request, Mary tells it to leave by speaking into this air near Matthew's head.

After the boy's recovery in the next episode, his father questions him about Chocky and learns that 'he' is real but invisible. Matthew himself is concerned, since an off-hand comment from Colin had implied that only mad people heard voices. As for Chocky, he explains 'what' asks a lot of questions and wants to know all about the world. David notes that there is confusion over whether Chocky is male or female, and Matthew says that where Chocky comes from, they don't have two sexes. In the end, it is decided to call Chocky 'female' for easiness sake.

A few days later, David brings home his new car - an 'A' rag Citroën - which all the family look at admiringly. Like any young boy, Matthew is keen on the technical aspect and wants to study the engine. His family go indoors for tea, but are disturbed by the sound of Matthew shouting outside. David rushes out to find his son having a screaming tantrum at someone to go away. As he is calmed by his father, Matthew tearfully explains that Chocky has been making fun of the car, saying it is stupid, dangerous and old-fashioned, though Matthew himself thinks it is wonderful. His parents are

Mary (Carol Drinkwater) tries to soothe Matthew (Andrew Ellam) when he falls ill and is disturbed by Chocky

naturally becoming more worried that Matthew is taking this 'imaginary' companion so seriously. Andrew Ellam here delivers one of the most impressively chilling pieces of acting by a child seen on television, conveying complete hysteria without looking stagey or babyish.

David and Mary are then called to Matthew's school by his maths teacher, Mr Frisbie, who tells them that Matthew's approach to work has changed dramatically. All the teachers have noticed this, but particularly in mathematics where he has started doing all his work in binary. Of course, when Matthew is asked to explain he replies that it is the way Chocky works. This leaves his parents even more confused, since if Chocky is not real, who is telling him these things? Since Matthew is not their natural son, they fear there may be a history of mental illness, and Mary is already losing her patience with the situation. By the third episode, their thoughts of seeking professional help are urged on when Chocky causes Matthew to get into trouble by exploding a bomb. David suggests an old friend from Cambridge University who could help Matthew, Roy Lendie - a consultant psychologist.

The question of Chocky being real is confined to the viewer by using a whispering sound every time Chocky is meant to be speaking to Matthew. Each time the sound is used, it becomes more and more distinct until by the third episode it can almost be understood by the viewer. Though this does lead to the effect in some ways, it reduces the 'is he/she/it he and?' question posed throughout most of Vyndkaev's original story. The viewer of the serial is definitely put in Matthew's court, where the book is told from the point of view of David as he struggles to come to terms with events. Much of the novel also concentrates on David's background, which is superfluous to the plot.

By telling Matthew that Lendie may have met something like Chocky before, David persuades the boy to talk to him when he visits for dinner. After a long discussion with Matthew, Lendie tells Mary and David that Chocky has him baffled, since he cannot see how Matthew could have acquired some of these concepts if they hadn't come from an outside influence. He mentions that Chocky could be some kind of wandering spirit, speculating on a form of friendly possession which Matthew seems able to control. The word 'possession' is too much for Mary who refuses to listen to Lendie, and immediately becomes the protective mother.





Matthew (Andrew Ellams) is questioned at school by his best friend, Colin (David Steadford)

Matthew reads a book in his bedroom - the pages turning by themselves - which he complains is boring. He enters Chocky if it is possible to see her. She replies that they are too different and he would be afraid, but agrees to show him her energy field. A swirling green effect, rippled in time to the speech of voice artist Sylvia Brooks, created by laser light caught in clouds of smoke appears in one corner of the screen, with blue and green lights playing over the bedroom ceiling. Shots, executed through the leaseeffect using a fish-eye, show the boy's point of view towards Matthew. During this sequence, Chocky's voice becomes distinct enough to be understood and is decidedly female, although processed through a synthesiser.

The start of the fourth episode introduces the viewer to the artistic side of Chocky and Matthew's relationship when Mary finds some strange paintings hidden behind Matthew's cupboard. They are obviously not the normal work of a small boy as it has already been shown that Matthew is no great shakes when it comes to art. Though these pictures are artistically good, the views are elongated - as in the opening credits - and the colouring strange. When Matthew is asked about them, he explains that Chocky told him that his art was poor because he didn't look at things correctly. She taught him to clear his mind, and then she takes control of the painting. One of the teachers at school, Mrs. Somers, sees his produce such a picture and asked if she could keep it. Mary is worried that Chocky is able to take control of her son, although David feels that Matthew can control it.

The summer holidays in Sussex are fast approaching and the Gore family are going away to stay in a riverside cottage with Colin, his parents Alan and Phyl and his sister Emma. Matthew asks Chocky to leave his alone at this time, but after she childishly teases him about the strange custom of holidays, she leaves at once and he fears he has upset her. A few days later, Mary and David have an afternoon away from the kids who play happily on the riverbank and the Jetty. Whilst Colin and his father go off to get some drinks, a boat breaks loose from its moorings upstream and drifts towards Polly and Matthew. The boat from Emma comes too late and the boat hits the Jetty, throwing brother and sister into the river. As they float struggling downstream, the episode ends effectively with a long slow-motion scream from young Emma which would do credit to any assistant of the Doctor.

Mary and David return to be told by Alan and Phyl that their children are fine, since Polly was rescued by Matthew. A local colonel was so impressed that he is recommending Matthew for a medal. David is dumbfounded since he knows Matthew is unable to swim.

The viewer is now shown a slow-motion flashback of what happened as Matthew relates events to David. As he was about to go under, Chocky told him not to panic but to use the same technique as when painting, thus Chocky snatched his soul and saved both himself and Polly. During this chat, David notices a strange picture showing a purple land with peat hills and buildings, dominated by a gleet translucent pyramid. Matthew explains that this is Chocky's home.

Finally, this is the most exciting part of the story, twofold filmed on location under the auspices of a stunt expert. The boat is seen moving silently towards the pier where the two children are innocently playing, only the sound effect alerts viewers as to forthcoming events. The viewer sees young

Emma's startled shout as she becomes aware of the danger, and the two children's frightened stare as impact occurs and they are thrown into the water. The camera fixes on debris of the Jetty floating on the silent rippling water, backed by the girl's continuing scream. The worry that they may have drowned is instantly dispelled at the start of the fifth episode as the parents arrive home and the events are talked through by Matthew in flashback.

Life returns to normal until at breakfast one morning back at home, Mary hears about the rescue on a BBC radio programme, which claims that Matthew was saved by a 'guardian angel' who told him what to do. Polly spots a newspaper story carrying the same reference. Confronted with this, Matthew explains sheepishly that he didn't realise that the person he had tried to describe his feat to had been a newspaper reporter.

The Gore house, and Mary in particular, is deluged by calls from reporters, psychic and cranks. To make things worse, the evening paper reveals that the painting by Matthew taken by the art teacher has won a nationwide competition. Mary says she cannot cope anymore, and fears what will happen when the media connects the two stories. David arranges through Lavinia for Matthew to see a top London psychiatrist, Sir William Thorpe.

Matthew is left by David at Thorpe's consulting room where the boy is hypnotised with a spiralling record. Throughout the sequence, it is clear that Thorpe is not a man to be trusted, and when David returns he is brushed off with a tale that such a fantasy structure is not uncommon in boys like Matthew. Chris Bodacre's direction is again effective. When Matthew enters Thorpe's office, a high camera looks down upon him. As he approaches the psychiatrist's desk, a low shot gazes up at Thorpe.

Returning home, Chocky warns Matthew that it could be dangerous for him if she stays. He is upset when she tells him that she must go back to her own people, and he can't forget her. Things are made worse when a parcel arrives the next morning with a medal for lifesaving inscribed to him. He runs from the house in tears, saying that the medal belongs to Chocky.

In the final episode, David arrives home a fortnight later to find that Matthew hasn't returned from school. He and Mary contact hospitals and the police to no avail. They hear nothing for two days until a picture in the paper prompts another parent at the school to say that he saw Matthew getting into a Mercedes with a stranger the following evening. This is followed by stock footage of police beating the undergrowth, no doubt from a real-life case of this type.

Five days later in Haringham, Matthew wakes up to a policeman to say that he is lost. Recognised at once, he is whisked home to his delight in a police car. The short scene opens with a stock shot of Brum, and the remainder, shot in London, goes overboard with a 'BIRMINGHAM' sign babbled the policeman who himself sports a broad Brumsey accent, neither of which were necessary.

At the police station, Inspector Naggs tells David that Matthew is completely unharmed apart from some needle marks on his arms. Matthew doesn't even realise he had been kidnapped, he thinks he has been in hospital after a car accident where he was given a special new treatment for a broken leg. He relates his story to his parents again in a series of silent slow-motion flashbacks. A surreal effect is given to the hospital scenes by showing him in a completely white room where even the flowers and fruit are all black and white, recorded through a distorted fish-eye lens.

Next day, Matthew tells his father that Chocky wants to speak to him, and in his room, Matthew lies on his bed exclaiming that if he lets his mind go blank, Chocky will speak through him. For this effect, Andrew Ellams' voice was accordingly synthesised. Chocky explains that she is an explorer, a teacher or a scout sent from a far away place. Her people use their minds to travel since thought has no mass and can travel instantly. They are sent to find worlds suitable for colonisation. Earth is not, yet Chocky stayed because of the intelligent life.

Finding explanations hard with Matthew's limited vocabulary, Chocky decides to appear directly to David now that he accepts her. The lighting effect and voice are used to their fullest now - the only effect used throughout the show which shows that good drama does not need as overkill of fancy

affects. The "Chocky" effectworks well apart from one session where the energy field is meant to pass behind David, but the shots are misaligned.

Chocky explains that mankind must find a way to harness cosmic energy, and she hoped to encourage Matthew to take an interest in physics which would lead him to discover this and make him greater than Newton or Einstein. However, she became too fond and involved with him, unable to let him drown at the river where she should not have interfered. When Thorbe hypnotised Matthew, she realised the dangers of such a powerful man. Kidnapping Matthew to drug and interrogate him was just the start, powerful energy concords would not let a little boy's life stand in the way of their profits. He will be safe if he stays away from science and dedicates himself to the arts. Chocky will leave him, but hopes to encourage mankind to develop cosmic power by helping several people in little ways. She then asks to be left alone to say good-bye to Matthew.

The serial ends some days later in the park with Matthew drawing, and saying it is not as good as when Chocky helped, but now he knows how to look at things. David gives him the life saving medal, which at first Matthew refuses, until he turns it over and is delighted to see it inscribed "Awarded to Chocky for a Valorous Deed".

Converting books into successful television series can be very difficult, and there is nothing worse than seeing a favorite book mangled around by television. Even when the story is strictly adhered to, it is not necessarily presented the way readers have imagined it. "CHOCKY" however seemed perfectly to capture the mood of the book without getting bogged down, and indeed improved on some aspects such as the notable cutting down of Mary's emotional outbursts. The lengthy explanations which were needed were not allowed to drag. Visually it was very well conceived, notably the Chocky effect which gave the visual concept without looking silly. In the book, Chocky does not appear as such, but clearly an impressive visual was a must for television realisation. Pamela Lonsdale had been resistant to this suggestion for some time, determined to remain true to the book, but the migration of Chocky into the visual media from being just a voice was accepted without a single complaint.

David James Hameldine, Mary (Carol Drinkwater) and Polly (Sue Hart) accompany Matthew (Andrew Elms) to the exhibition where his picture has won first prize

from the viewers, and indeed brought praise from the brother of the late John Vyndham.

The acting was of a higher quality than in regrettably often found in children's television, but this is because it was treated and realised as an adult drama. James Hameldine and Carol Drinkwater were both experienced television players - Hameldine notably with his role as Tom Cross in the BBC's "THE OTHER PAGE" - and played their parts very well. Unfortunately, Carol Drinkwater's part as Mary called for her to be perfectly made up and dressed on each occasion with a seemingly limitless wardrobe. This, and the beautifully turned-out set to mention large house, made the setting a little too much like a cornflake advert at times.

Andrew Elms was found by chance when one of the production assistants visited a school play in Walsley to see one of her friend's children playing a lead role. However, it was Andrew, playing a very minor part, who captured her attention and, realising that he was a gifted child in many areas, suggested him for the part.

Location filming was essential for the series to augment the studio taped interiors, which consisted of sets for the Gore home in Hinderers, the holiday cottage, the white room and offices for Thorbe and Nags. The scenes of the holiday at the castle, plus the river sequences were all shot around Arundel Castle in Sussex. The family home for the Gores was found a few doors away from Pamela Lonsdale's home in East Woking. A cricket match shot at a school in Guildford was another addition to Vyndham's original to make the story more visually exciting, and the other classroom scenes were also executed here. Material was also shot on streets in London and at the London Planetarium. The only alterations that had to be made to Anthony Read's drafts were to delete some of the more talky scenes between the parents. Intelligently crafted, the serial was very well received when shown as part of the spring 1984 package by ITV, and later that year Pamela Lonsdale and Vio Hughes spent two days editing together a compilation version for repeat over the New Year period, producing a far tighter and less rambling version.

All in all, "CHOCKY" was an interesting series which, had it been on the BBC, would have fitted well into the Sunday evening family slot. As it is, as with most very good children's drama, it must have been missed by many adults who would certainly have enjoyed it.



Chocky

Compiled by
Andrew Pixley
with Sue Flower

Episode Guide

Regular Cast:
James Kennelline (David), Carol Drinkwater (Mary) and Andrew Ellams (Matthew).

From the book by John Wyndham
Dramatised by Anthony Read
Theme Music by John Hyde
Designer: David Richards
Producer: Vic Hughes
Executive Producer: Pamela Leeseale

9th January 1964

EPISODE ONE

Directed by Vic Hughes

Guest Cast: Zoe Hart (Polly), James Greene (Mr. Trimble), Devin Stanfield (Collis), Eilida Green (Ann), Jonathan Jackson (Mark), Peter John Blackford (Gaffer), Catherine Elcombe (Glynis).

Twelve year old Matthew Core suddenly starts talking to himself, asking strange questions about the human way of life and acquiring talents he never had before. At first his parents think it is just a passing phase, but when Matthew tells all, they realise that he is being tormented by something called 'Chocky' which is invisible to them.

Broadcast: 1645 - 1715

16th January 1964

EPISODE TWO

Directed by Christopher Hodson

Guest Cast: Zoe Hart, James Greene, Devin Stanfield, Lynne Pearson (Miss Mayday), Jonathan Jackson, Eilida Green, Peter John Blackford, Catherine Elcombe.

Encouraged by his invisible friend 'Chocky', Matthew starts asking some very awkward questions about sexual reproduction in his biology class. His parents are shocked by his strange behaviour towards David's new car, and baffled when his maths teacher explains that his talent for the subject involves the binary calculations.

Broadcast: 1645 - 1715

23rd January 1964

EPISODE THREE

Directed by Christopher Hodson

Guest Cast: Zoe Hart, Jeremy Bulloch (David), James Greene, Devin Stanfield, Patrick Blackwell (Gentman), Gary Raynerford (Goldsmann), Glynis Brooks (Chocky's Father).

Chocky takes a dramatic part in Matthew's school cricket match when all seems lost for the school, and David organises for Matthew to talk to a psychologist colleague. Roy Laidie, about his friend. Chocky finally agrees to make himself visible to Matthew in the form of her energy field.

Broadcast: 1645 - 1715

30th January 1964

EPISODE FOUR

Directed by Vic Hughes

Guest Cast: Zoe Hart, Collis McCormack (Ann), Penny Brownjohn (Polly), Devin Stanfield, Nathaniel Carty (Gent), Glynis Brooks. Mary, Matthew's mother, is concerned when she finds some strange paintings and drawings in his bedroom - created with the help of Chocky. The family go on holiday to a riverside cottage, where Matthew and his sister, Polly, have a frightening experience whilst their parents are away.

Broadcast: 1645 - 1715



Matthew (Andrew Ellams) is confined to bed with an illness in the first episode of "CHOCKY"

6th February 1964

EPISODE FIVE

Directed by Christopher Hodson

Guest Cast: Zoe Hart, John Grillo (Sir William Thorpe), Devin Stanfield, Collis McCormack, Penny Brownjohn, Leo Dulac (Gentman), Deborah Fairfax (Girl reporter), Janet Henfrey (Cranky woman), Bryn Hedderley (Interviewer), Garry Watson (Radio reporter), Glynis Brooks.

Matthew's miraculous feat of saving both himself and Polly from drowning in the river is kept upon by the newspapers when it is revealed Matthew cannot swim and had help from a 'guardian angel'. In desperation, David and Mary seek the help of psychiatrist Sir William Thorpe, but the session with Matthew has sinister overtones.

Broadcast: 1645 - 1715

13th February 1964

EPISODE SIX

Directed by Vic Hughes

Guest Cast: Zoe Hart, Penny Brownjohn, John Pennington (Jeep Muggs), Derek Broome (P.C.), Martyn Lewis (Newscaster), Glynis Brooks.

Matthew fails to come home from school one day, and his parents fear that he has been kidnapped. Days later he is discovered wandering in Birmingham, and it is soon clear to all that he has been subjected to some bizarre form of interrogation.

Broadcast: 1645 - 1715

All six episodes repeated as compilation "CHOCKY" on 31st December 1984 1535-1745

Thames Television
Six Episodes - Colour

A Decade Of Thames

The organisers of TellyCon, the annual British Telefantasy convention, are planning a special one-day event to celebrate "A Decade of Thames Telefantasy". They will be screening episodes of the Thames Television series "ACE OF WARDEN", "THE THORNHORN PEOPLE" and "QUATERMASS" together with guest discussion panels this should be a treat for all fans of vintage '70s telefantasy.

The event will be held on November the 11th in central Birmingham. Anyone wishing to attend should write to the following address enclosing an a.s.e.,

TellyCon,
15 Cottingham Grove,
Queenslett Road,
Great Barr,
Birmingham B43 7EN.

1,2 and 3

I have purchased some issues of your magazine, but I do not have a complete set, which is why you may have produced answers to the following questions that I wish to ask:

1) Can you provide me with a name and address for the Doctor Who Appreciation Society?

2) I am trying to obtain an episode guide for "DOCTOR WHO" during the period when Jon Pertwee and Tom Baker played this character?

3) I understand that a new "SPACE:1999" has been released by Channel 5. Can you provide any details, especially the episodes of the show that are to be found on this?

Thank you for your assistance.

ALAN RUSSELL, London, SW6

Happy to help. 1) The address is P.O. Box 510, London, SW1F 8NU. Don't forget the SAE. 2) This period is covered by "The Doctor Who Programme Guide" Volume 1 by Jean-Marc L'Officier, published in paperback by Target Books and hardback by W.K. Allen in 1981, and to be updated for reprinting by Target in December 1989. Also, episode guides for these seasons appear in Marvel's "Doctor Who - A Marvel Monthly" Issues 60 to 73, with a new episode guide currently being printed which started the Pertwee Years as of Issue 145. The best reference material of all though is GNS' publications "An Adventure in Space and Time" for the Martelli to Pertwee years and "In Vision" for the Baker years currently in publication. "TIME SCREEN" is also considering a special episode guide if there is sufficient interest. 3) The new video is "SPACE:1999 - JOURNEY THROUGH THE BLACK SUN" which is a release of the ITV TV Movie made for the overseas market in the early 1980s. This comprises footage from the first season episodes "Collision Course" and "Black Sun".

Issue 4

Let me start by saying how much I've enjoyed the last two issues. The book listing in Issue 4 was excellent and very handy. Just the sort of thing I can use as a reference for tracking down older books. I can appreciate all the effort that must've gone into it. Equally as good was the "DOORWATCH" article. This is a series I've only ever seen during recent years and am always keen for more information on the show which the article definitely delivered.

Although I was never a great fan at the time, I admit that I also enjoyed the "RAPHAEL & STEEL" piece. It's always struck me as odd though that there weren't any

individual episode titles. Wouldn't each episode at least have a title during production?

The concluding part of the addictive "SURVIVORS" article was a very enjoyable read. Still don't remember any of the episodes, but would love the chance to see them. I'm surprised that BBC Video has not issued anything from the series since they like to edit their videos and in this respect, "SURVIVORS" would prove easy to do. I'm surprised there was no mention of Terry Nation's "Survivors" novel since at the end of it, the survivors were heading overseas and it was Abby who ended up being killed with Greg still very much alive!

Congratulations to Michael Richardson for making the location article so interesting, but I'm afraid I've not been able to get into "THE STORYTELLER". "INTO THE LANTERN" is a series you're never quite sure you liked or not, but I enjoyed the article and would agree that the third season came off worse.

A few questions now. I'm always fascinated to find out what does and doesn't exist, so when you do articles on the older series like "B.G. WELLS' INVISIBLE MAN", would it be possible to say which episodes no longer exist - if any?

How is the ITV listing of shows going? I know certain things such as episodes of "The Ice Warriors" have been returned to the BBC so perhaps a special issue could list the ITV shows and update the BBC listing.

Any chance of covering the Brian Clemens "THRILLER" series? It seems hard to find mention of this anywhere, even Dave Rogers didn't cover it in his brilliant reference book.

I'd love to see articles and guides on "MURDER OF SHEEPWOOD", "SLACKER'S 2", "OUT OF THIS WORLD" and "OUT OF THE UNKNOWN".

Keep up the good work

ALAN RUSSELL, Southampton, London SW15

With regards the ITV listing, it is increasingly difficult to find who owns the rights and prints to some shows, e.g. "SPACE:1999". Other series though can be covered easily, such as "B.G. WELLS' INVISIBLE MAN" since - being an ITV owned production - all the episodes exist or in some form of another. An update for the BBC material has been done, and will be printed at the appropriate time. "THRILLER" does not fall within our boundaries, and Dave Rogers did not list it since it was an anthology series - but basically about 42 episodes were shown in six seasons by ITV from April 1973 to May 1976. Two books by Ted Sert ("Thriller" and "More Stories from Thriller") were published by Fontana, each with five episode adaptations. We have an interview with Richard Carpenter which we intend to run with a guide to "MURDER OF SHEEPWOOD" (VS. "ROMAN ROCK") and "OUT OF THE UNKNOWN" is covered partially this issue.

Avenging Angle

"TIME SCREEN" continues to be fascinating. A very interesting article in the future would be a look at what happened to "THE AVENGERS" between the colour Bigg episodes and the proper Thorne episodes when Brian Clemens and Co. were kicked out. What really happened? What apart from the awfulness of "The Great, Great Britain Crime" etc. made Clemens come back? Three episodes were made by a different producer, John Bryce I think. I also believe that the dating is wrong for "The Forget-Me-Knot", as I'm sure Linda Thorne's scenes were done just before "Guns" directed by John Hough (2nd unit).

The first seven Clemens produced episodes of "THE AVENGERS" were a separate mini-season, shown in the US in

Number 4 Reprint

- para 11 The closing credits have a black background with white strokes linked by white lines.
- p4-10 Although only the three telecordings referred to in the text exist, the other episodes of at least "PATHEMANS TO KARP" and "PATHEMANS TO WORMS" exist in negative form.
- p11 para 8 **WORMS SIX: "THE FALLING STAR"**
Guest Cast: Michael Rasmussen, William Ingram, Deborah Stanford, Michael Crane, Sylvia Davies, Edmund Bennett (*Pilot Fishermen*), Angus Lennie (*Second Fishermen*), Neil O'Leary, Michael Worsley, Phyllis Kenny, Robert Stuart.
- p14 para 10 **Worms:** Correct credits
"WORMS" - complete cast as follows:
Directed by Tom Wright
Music by Chuck Wild
Guest Cast: Boyle Heddon (*Verne Smith*), Hank Garrett (*Shawell*), Lee Wilkof (*Shawell*), Sharon Barr (*Garra*), Gregory Itzin, Ronald Chan, Michael Margotta, Peg Stewart with Brenda Hayes, Gary Ballard and Clarence Brown, Bob Beaul, Ron Ray, Larry Speake. (without V. Morgan Sheppard)
Worms: Episode Guide entry
"THEY GROWING" (a.k.a. "GROWING") by Adrian Seta, from a story by Chris Ruppenthal and Adrian Seta
Directed by Janet Greek
Music by Chuck Wild
Guest Cast: Charles Rocket (*Old Grossberg*) and Amanda Millwood, Jane Fonda (*Grossberg*), Hank Garrett (*Shawell*), Lee Wilkof (*Shawell*), Sharon Barr (*Garra*), Andrea Escabele, James F. Dowd and Willoughby Martin (*Joe Cordeiro Smith*) with Carl Steven, Rob Marita, David Ross, Paula Marchesa, Tom McGuire, Leigh Kelly and featuring Robert Keweenaw, Kim Asano, Mike Marx, Mary Kay Swedish. (without V. Morgan Sheppard)
Plot correction: Edna helps a distressed friend of Thore's find her missing baby. Thore and Murray visit the Ovu-Vet centre as prospective parents.

- p5 cont E.R. The British Telefantasy Book Guide catalogue all books up to and including December 1988.
- ack "William McPhail" should read "William McPhail"
Photographs: "Adam Almost Lives" BBC Enterprises Ltd.
- para 2 Terence Dudley wrote three "DOCTOR WHO" stories, the other being "Four To Dementia"
"The Kings Disease" should read "The King's Disease"
- para 3 "RANDALL AND MURKIN (REARRANGED)" should read "RANDALL AND MURKIN (REARRANGED)"
- p6 para 1 'photographic secret papers' should read 'photographing secret papers'
- p6 para 5 'son of the episodes' should read 'son of the episode'
- p8 para 3 'Miss Willie' should read 'Miss Wille'
- p10 para 2 "TOMORROW, THE RAY" transmitted 2nd March 1970
- para 5 'Higgs' should read 'liquor'
- p12 para 1 'Gair Hartman' should read 'Gair Hartmann'
- para 3 'Andrew Garton' should read 'Andrew Garton'
- p16 para 10 'In the third story' should read 'In the fourth story'
- p17 para 5 'Whom head' should read 'whose head'
- p18 para 5 'Sapphire as Steel' should read 'Sapphire and Steel'
- p25 item 9 "THE ALPHASIN 2: KING ALPHASIN"
Original story featuring Steel and Tere King!
correct spelling: "THE STEEL : AN ANTI-ALPHASIN STORY" ...
- item14 "BLACK & SCORCH ATTACK"
Revelation of "Bacon", "Traitor" and "Hardwire"
- p24 item28 correct spelling: "DOCTOR WHO AND THE TARDIS CLASH"
- p29 item14 "THE JESSIE 2: A Day in the Life" by Hank Stine (pen-name for Hank Stew)
- p30 item 4 "The Children of Israel" should read "The Children of Israel"
- item10 "THE AGE OF SHADOWS"
(Contributions from John Aithen, Josephine Poole, Stuart Alexander, Peter Edral
Published by Carusell - illus.
- item21 "WARRIOR - MATERIAL"
Rever issued in US by Pocket Books
- p31 item 5 "Ronald Harriott" should read "Ronald Harriott"
Detection: The first season of "THANAKA", subtitled "Spunky" was in fact made and edited as a series of supernatural plays in its own right, "THOUGHT" - thus the book for the series series includes
"THOUGHT" Edited by Pamela Loundale
(Contributions from Jennie Knowlton, Jane Hollowood, Maggie Woody, Leon Gerfield, David Hopkins, Vivian Alcock)
UK Pub: 1963 1/b Nathan
US Pub: 1964 1/b Thomas Naget (Nathan)
Revelations of "The Barons of Ray", "In a Dark, Dark Box ...", "War Games with Caroline", "The Benny Roberts Show" and "The Ghostly Race" by E. Chotyn-Gayes, "The Barons of Ray" by Leon Gerfield with a short story called "The Rival" - the latter not part of the series)

Number 13

- p2 see 12 "The Beglading" should read "The Beglading"
- p3 cont "H.G. WELLS THE INVISIBLE MAN" should read "H.G. WELLS' INVISIBLE MAN"
'a dust off' should read 'and dust off'
'Via Neoderm' should read 'Via Neoderm'
throughout - similarly for Neoderm International
'Channel 5 Video' should read 'Channel 5 Video'
Neoderm International' should read 'Neoderm International'
- p4 para 3 'George Helbild' should read 'Gordon Helbild'
- p5 photo2 This is not from "Birth of a Hope" but most likely from "The Witch"
- p6 para 2 "Come to the Angler" should read "Come to the Angler"
- p6 para 2 should read: the action begins ordinarily one day at Whitcombe. The women are going about their business when suddenly a shot rings out.
- p6 para 3 Material about "Tharmston" should have been in brackets.
- p7 para 4 'her first significant appearance' should read 'her last significant appearance'
- p6 para 4 'apparent though visiting' should read 'apparent though visiting'
- p9 para 4 "Survival Code" and "Blake" should have been in brackets
- p10 para 2 'perpetuating the activity' should read 'perpetuating the activity'
- p10 para 4 'war in sea' should read 'war in sea'
- p12 photo2 This is probably from "The Witch"
- p23 para 6 "Directed by Robert Maxwell", should read "Directed by Peter Maxwell"
- p24 **Worms:** All location shooting was done at Clactonbury.
"Laird" should read "Laird"
- p27 para 2 Ref location (3), this is not used in "THE CHAMPIONS"
- p32 para 5 "Valley Lane" should read "Valley Lane"
- p33 photo1 "JOURNEY INTO THE UNKNOWN" should read "JOURNEY TO THE UNKNOWN"
- p36 photo2 "Donald Critton" should read "Joseph Critton"
- p38 photo1 "Terra King" should read "Terra King"
- p39 para 2 "Do He a Favour and Kill Me" should read "Do He a Favour and Kill Me"

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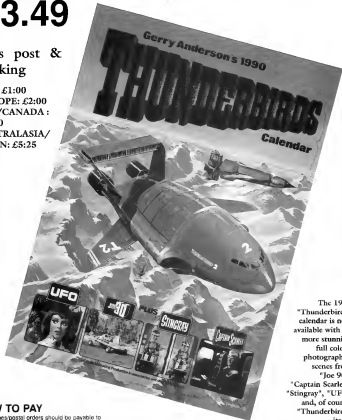
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